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MORE RODS MORE KULTURE

car kulture

## ROAD ROCKET RUMBLE '07 LEAD EAST, KOA NATS & UK ROCKABILLY RAVE



PREVIEW: TITUS, BARRIS & CK DELUXE BUILD  
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KOOL & COOL HOW-TO: METALFLAKE & VINTAGE AIR

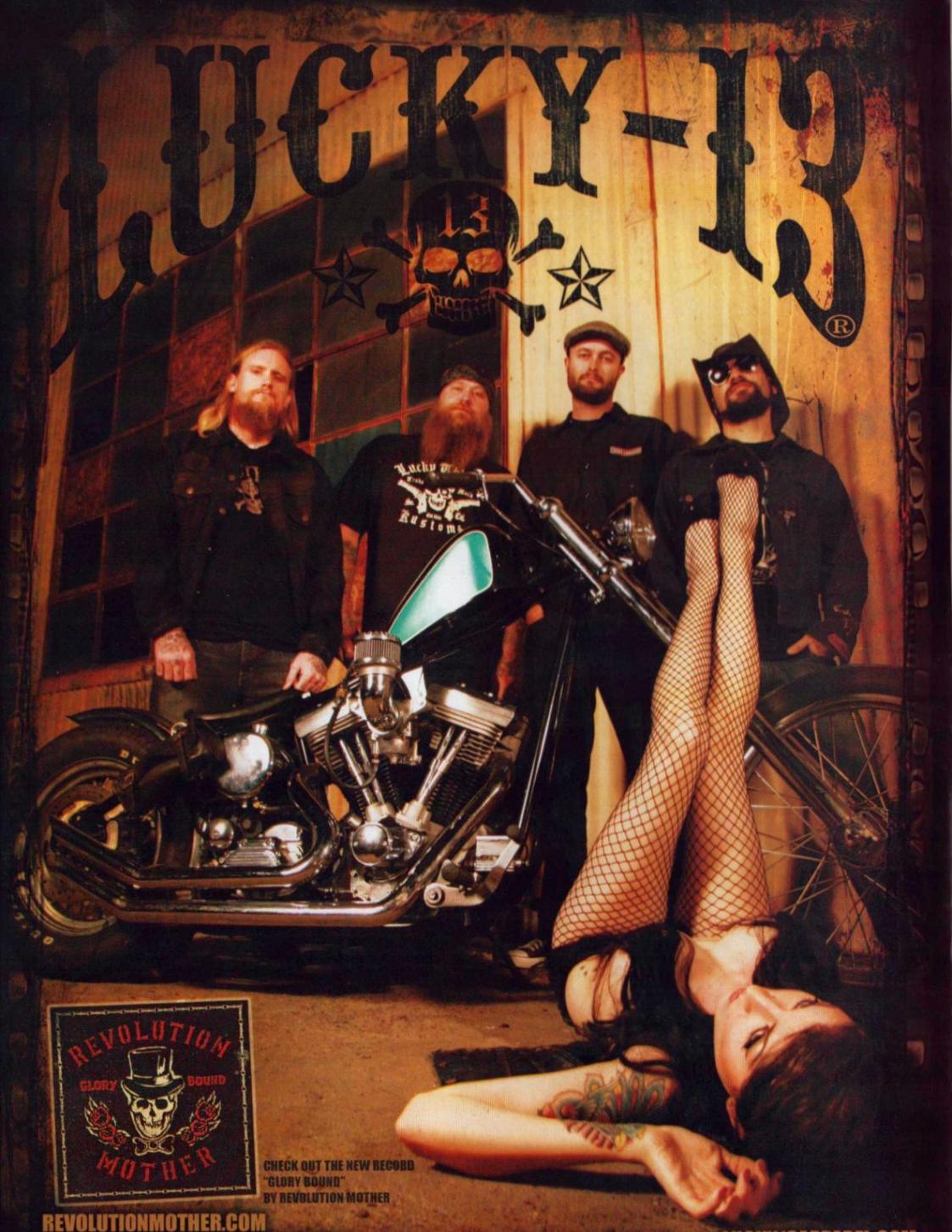
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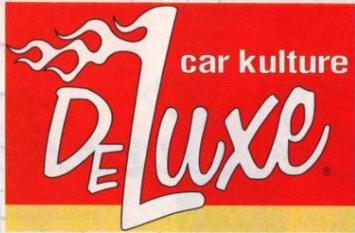
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On The Cover:  
Sabina Kelley with  
Carey Hart's '49 Merc.  
Photo by Michelle Collignon.



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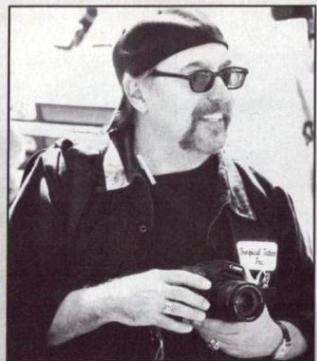
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Geno DiPol, Publisher

### *Paybacks are swell*

You may have noticed when you grabbed this issue of *Car Kulture DeLuxe* that it seemed a little heavier than usual, a little thicker in the middle. No, you're not getting weaker. Issue #26 that you are so lovingly cradling in your hands right now is 16 pages bigger. No extra charge; you're welcome.

Every time we choose the article mix for another issue of *CKD*, we face the same dilemma – too much good material and too few pages to put it on. So we decided to relieve our problem somewhat by adding some pages. *Car Kulture DeLuxe* has been extremely well received by the people who count most, people like you who are completely immersed in the entire hot rod and custom car world. You've begged us for more features on great cars, world's coolest events, and the kulture we all live and love, so here you go.

### *Reader is king*

You have been good to us and giving you more content is our way of returning the favor. Since the very beginning, *Car Kulture DeLuxe* has been a reader-driven magazine, motivated entirely by what we believe the reader wants to see. Most hot rod oriented magazines on the newsstands are motivated and directed by the advertising department. Though it's supposed to be a secret, *ssh*, they even go so far as to promise certain large advertisers a given number of "editorial pages" in exchange for their ad dollars. In essence, those so-called "editorial pages" become "advertisorials." Think of them as printed infomercials. We have never done that and don't intend to change that policy. That's just one difference that sets us apart.

Our advertisers are companies run by car people, people just like you and us who just happen to own businesses in our field. Their businesses were founded on their

# The DeLuxe Road

enthusiasm for hot rods, customs and the surrounding kulture. They read this same magazine that you read and if they sold their businesses tomorrow, they'd still be car head people and they'd still be standing right beside you at the next rod run. Every once in awhile, a bad apple falls into the barrel, but if you pay close attention, you'll see they don't stay around long. We urge you to support our advertisers. They're car kulture people, too.

### *Redneck Rumble DeLuxe*

Speaking of reader-driven, you have been begging us for a long time to put together an event that caters to the readers of *Car Kulture DeLuxe* and *O! Skool Rodz*. We've scouted around for locations and dates and tried to find the best way to cover the criteria that we think a successful event meets. Turns out that one such event already existed and it was ready to go to the next level.

Lebanon, Tennessee, has been the site of two Redneck Rumbles, put on by Tommy Williams. Tommy is a trusted friend and has the same vision for a kickass rod kulture event that we do, so we're joining forces to create Redneck Rumble DeLuxe!

We'll have more information in the next issue but for now, plan on being in Lebanon, Tennessee, the weekend of September 27, 2008.

### *West Coast Kustoms Santa Maria*

Word has spread quickly that the West Coast Kustoms show formerly held in Paso Robles, California, is moving to the fairgrounds in Santa Maria, sixty miles south of Paso. This change of venue allows for the show's growth through the foreseeable future, opening it up to many more participants.

Koolhouse Publishing is proud to announce that we will be the title sponsor for the first-ever Santa Maria version of the West Coast Kustoms Cruisin' Nationals. See ya there!

### *Rod DeLuxe Awards*

Everyone has heard of the Detroit Autorama. It's long been one of our favorite indoor shows and the 2008 version will be the 56th annual! That's a lot of flatheads, chrome and angel hair!

CAS puts on 23 different shows around the country; most called some

version of Autorama or World of Wheels, and all of them are excellent. At each and every one, we present a beautiful Rodz DeLuxe Award (fashioned by Motorhead Jewelry) to an outstanding custom or hot rod. In Detroit, we present two. Check the schedule in the ad in this issue.

### *The unoriginals*

The more observant among you will note that another megapublisher is jumping on the kulture magazine bandwagon. Their hearts don't really seem to be in it, though. In the opening editorial, the editor apologizes for having to include "rat rods and tattooed broads" and admits that it was the company's new management that wanted to know "why we didn't have a title in the retro marketplace." He might as well have said, "I didn't wanna do it but they made me!" By the way, that's one of the companies run by the ad guys. Hence the nine pages of "buyers guides" and parts-stacked-beside-models layouts.

### *Carryin' on*

Man, oh man, do we have some cool stuff in this new issue. Peruse it and you'll see why we had to go more pages!

We are very excited to be associated with Elden Titus and George Barris in building the new 1960s style show rod, the Vibrasonic Roadster. Gaze at the preview and then follow along as we bring updates each issue until the completion of the car and its debut next winter.

There's another Barris connection herein, too. Dawn Rosa-Cole scoped out a resurrected 1940 Ford coupe that was originally built and chopped by Barris way back in the day.

More legends? OK, we have another one. Larry Watson is the Godfather of customizing with paint. He was doing it in the 1950s and he's still at it. Anna Marco found the latest car to receive the Watson magic, a mighty fine '63 T-Bird.

We go to some of the coolest car kulture events in the world and we do it all for you, just so you can gaze at pictures of the finest rides ever to roll on wheels. This time, we present to you Lead East (World's Biggest '50s Party), the Road Rocket Rumble, Cheaterama, the Kustoms of America Northern Rod & Custom Nationals and the UK Rockabilly Rave. Wow, we're tired! ☺☺



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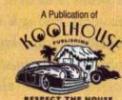
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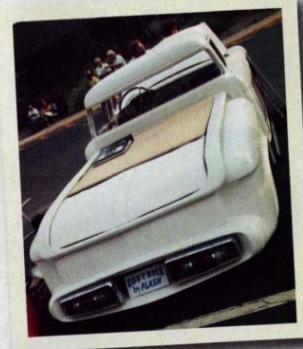
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See more of our patriotic gal on page 94

# Deluxe Letters



## Kopper Kart

Hi Alan,

Imagine my surprise when my mom called me this past Saturday to say, "Wow, you're in CK Deluxe this month." Needless to say, I headed down to Waldenbooks to relieve them of their extra issues!

I wanted to thank you for getting this out to print; the article looks great. After all the hard work it was truly rewarding. It was a pleasure to meet you at Lead East. Hopefully we'll cross paths again in Detroit for the big unveiling. Take care.

John Maurice  
New York, NY

*Count on it, my friend! We will definitely be at the Detroit Autorama to witness the unveiling of the new Kopper Kart. See ya there!*

## CK love in Afghanistan

My name is Bags, I'm with an Army National Guard unit currently stationed in Afghanistan. We are an aviation unit that flies CH-47 Chinooks. I work in the engine shop. Someone sent us a copy of your magazine and we loved it. We're really a bunch of old school hot rodders who happen to be in the Army. I personally drive/wrench a '37 Chevy coupe I built with my father. Our sheetmetal guy Darren, affectionately known as MacGyver, has an awesome array of vintage bikes.

Anyway your old school rods, bikes, and beautiful pinup girls are a great change from the import mags and mainstream girlie mags a lot of the other guys read. I personally think Sabina Kelley and Emily Marilyn are some of the hottest girls I've ever seen.

Anyway thanks again for producing a great magazine and helping raise the morale of our maintenance section, and we all look forward to future copies of your magazine.

Bags (Sgt. Stanley J. Bagrowski)

Bags,

We salute you and your buddies. Thanks for all you do for our freedom. Yes, we're somewhat fond of Sabina and Marilyn ourselves. Thanks for giving us an excuse to print another Marilyn picture by Greg Welker! Enjoy.

## Que Paso?

As I sit here and write this it comes just four days after The City of Paso Robles' Council's decision to cancel Paso. Their reason is this: West Coast Kustoms pay the city approx. \$1400 to put on the show. But the city spends close to \$47,000 on security, street closures and blah, blah, blah.

What about all the money all these visitors (thousands of them) spend on hotels, restaurants and other services while they are here? How could the city council be so short sighted? Well, the locals and businesses are not happy about this at all. So we're starting a letter writing campaign to tell all hot-rod enthusiasts to come on over anyway! You are welcome in our town! Paso, which most locals consider tradition, will go on, whether official or not. The decision to cancel was strictly politics and has nothing to do with the feelings of the people who live here. Most of us grew up with this show. This event is important for some like me who are young and want to open a shop and use Paso as a launching-pad to showcase our first rides representing our new shop. Young rodders are the future. And we say keep the tradition alive!

Ryan Stover  
Paso Robles, CA

Ryan,

The show is being moved to Santa Maria. The crowd will follow the show. There may not be many people willing to join you in your protest since the new location is sixty miles from Paso.



*They'll be more likely to stay where the party is going on rather than go back to Paso.*

*Besides, what's the point? Penny Pichette and West Coast Kustoms put up with the city's moving targets and increasing demands as long as they could. One of the city's demands*

*for 2008 was to decrease the number of entries from 800 to 500. WCK has been turning away would-be participants for several years with the larger number. Our personal opinion is that the city threw out the smaller number knowing that would be the final straw.*

*The "backup final straw" was the city's demand that no primed cars be allowed. That was to keep out the "noisy hot rod element." I don't know about you, but I have enough places to go where I'm welcome to waste my time going someplace I'm not.*

*While it's true that the Paso merchants benefited from the show being in town, some of them were not bending over backwards to welcome the participants. The outlandish prices charged by many of the area hotels did little to give the impression of open, welcoming arms. I feel most empathy for the restaurants surrounding the town park and the folks at the convenience store across Spring Street from the park. They were always well-prepared and showed true appreciation for the extra business.*

*Santa Maria has welcomed West Coast Kustoms and the show heartily. Their city administration is wise enough to see the economic benefit that the huge show brings and the exposure afforded by national and global media coverage of the event. Paso Robles' city bosses want Paso to be a nice little wine country town full ofuppies sipping Chardonnay and munching cucumber sandwiches. Hope they can afford it.*



*The situation is a bummer for guys like you and Paso is a nice town, but the deal is done. Instead of mounting a protest show, why not concentrate your energies on building your breakout ride and getting it down to Santa Maria so people can see it? If the car*

*has the right stuff, it will get as much attention in Santa Maria as it would have in Paso. Maybe even more, since the crowd will be larger.*

*Oh, yeah, sounds like it's time for democracy to do its thing. Somebody needs to be voted out of office next election. You might want to exercise your rights to disclosure on the dollar amounts tossed about by your local politicos, too.*

## Rules for cool

Dear Deluxe Sirs,

This is a letter in response to "the time honored rules" in CKD vol.3 issue 1 and the letter in the current issue (vol.3 issue 4) entitled "More Koolness Pointers." I normally stand by and let letters like this slide by but this is the problem with the hobby today and has been for quite awhile and it goes without saying all forms of the automobile hobby from hot rods to "donked" Impalas. Everyone needs to keep their opinion about what is cool to themselves, so I want to rewrite the rules - all thirty one of them - and I hope everyone will understand where I am coming from.

1) Mind your own business where someone sits in someone else's car and besides, from a safety standpoint, the center console isn't a seat.

*Editor's note: The writer went on with a total of 31 opinions about why someone else's opinion doesn't matter. Hmmm, ironic. We've shortened it up for space sake*

I guess what I am saying is it really is annoying for someone to tell you what "cool" is. Cool is more of a state of mind than a certain style or look. If everyone quit being lemmings and beat to their own drum there would be a lot of great styles emerging and a lot of different cars being built.

Doesn't it get old seeing the same thing time and time again? I love atomic age culture just like most people that read this magazine but it gets really annoying to see somebody is telling me how cool they are by the way they act or something they do. When it comes to building a car the owner is the only one that has to love their creation (automobile). I agree with the other gentleman Larry DeMoss that wrote "confronting the experts," why would someone tell him how to build a car? It is his car not theirs.

Rev. Alexander Lae (age 29)  
Hells Haulers  
Riverside, CA

*Alexander, have you ever heard of something called "satire?" There are no actual rules for cool. The first writer submitted those "rules" as a joke, for fun, a goof. The second guy understood that and added some more. It made most of us smile. That's all they were intended to do. Relax and take a deep breath. Ahh, cool.*

By Josh Mills

# FUEL & FIRE

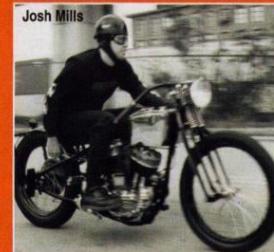
## The Daily Driver

driver become harmless background noise for your ride to work. You know the proper place to pat the dash when you whisper sweet nothings when she's acting up. Yes, you really get to know your car when it's your daily transportation.

One thing that I have noticed over the years in having old daily drivers is that no one cares about your hot rod, custom or classic car in rush hour traffic. They will cut you off and ride your bumper just like if you were in a newer car. No respect. They seem to look right through it. I have been hit several times in my various daily drivers over the years. It's never been anything major and was always someone else's fault, but it just emphasizes my point that people don't see them on the road when they are in a hurry to get somewhere.

However, on Sundays and holidays those same people are the ones on the road giving you the thumbs up and smiles. I do not know what it is about Sundays and holidays. I guess people are just more relaxed or are feeling a bit nostalgic, but they will look right past a new high dollar sports car to get a closer look at a cool old car.

Gas stations are stages where old rides always attract unwanted attention and comments, no matter what day of the week it is. You get the three people that say, "My dad or grandfather had one just like that," and you are thinking, "Sure he did. There is no way that three people at this gas station had dads or grandfathers with chopped, non-factory color coupes," but you smile anyway. Or the "Hey, is that a '57?" when you are actually driving a '48. Or the "I bet that thing guzzles gas, huh?" and you want to say, "Probably about as much as your oversized SUV and it's a lot more fun." And my favorite question is, "Aren't you afraid someone will hit you if you drive it every day?" And I always say, "Not really. What's the fun in having one if you don't drive it?"



# Fabricators Favorite: Jesus Valencia's Custom 1949 Chevy

By Anna Marco

This is the finest '49 ever and if you find a better one, call me! Bo Huff, Skratch, and Terry Cook all agree that "Red Angel" is the best-looking custom they have laid eyes on in a long time.

Jesus Valencia couldn't be happier to hear that because he loves traditional '50s styled cars too. He was just looking to build himself a nice little ride, one he could be proud of. What he hadn't planned on was winning first place both at Viva Las Vegas 2004 (Best Custom) and the 2006 Grand National Roadster-Suede Palace event.

His story began when he stumbled upon a stock 1949 Chevy while in auto mechanics trade school. He purchased that car and worked on it in his spare time, converting it into a mild custom and everyday cruiser. Within six short months of completion, car and driver were broadsided.

That devastating impact collapsed the Chevy on the spot, breaking the rear axle. The rear window popped out and the body panels from the driver's doorjamb all the way back to the rear of

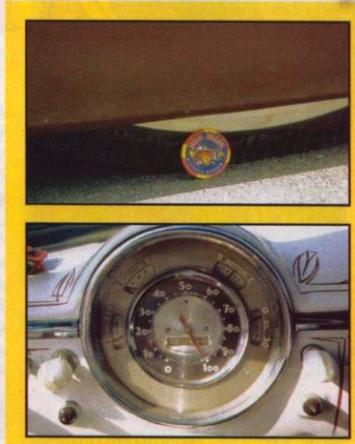
the car were destroyed; Jesus narrowly escaped serious injury.

Luckily no one was hurt in the accident but Jesus claims, "It was a miracle I didn't murder the other driver." Although the car was a total loss, the insurance company didn't want to settle for more than \$1500 (cheap bastards). Thankfully, Jesus had saved all his receipts, demanded fair replacement value, and got it. (*Let that be lesson, boys and girls. Ed.*)

Cash in hand, Jesus located and purchased a second '49, swapping that body shell to the salvaged frame and motor from the wrecked vehicle. During the rebuild, he and his father, Miguel, created a "new" custom unlike the first one. Together, and with help from friends, Team Valencia C-notched the original frame, removed the beltline, shaved the body, extended the skirts and rear fenders, flattened the trunk 2 inches, frenched stock headlights, rounded door corners, installed a '51 Olds windshield, and dropped the car so low it now sits no higher than a poker chip. Ralph sprayed the car with flattener and one stage paint.



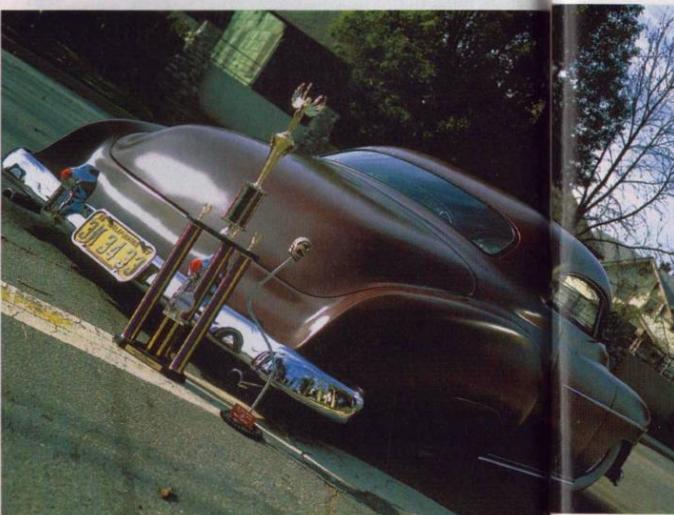
# Fabricators Favorite: Jesus Valencia's Custom 1949 Chevy



Contrary to popular belief, the 4-inch hardtop style chop, airbags and front end sheet metal were not done by a local body shop (who shall remains nameless). That shop screwed with the car so bad that Jesus pulled it and reworked the entire job in his yard. As a testament to homegrown skill and talent, this homebuilt beauty now looks like it was done by pros. Impressive details include a hand-fabbed floating chrome grille (with Plexiglas parking lights), cut '58 Impala lenses on '54 Chevy guards for taillights, vintage Caddy hubcaps and handmade rub pads mounted on stock pedals. Papa Miguel (the upholstery genius) stitched up the '50s style two-tone wine and white tuck 'n' roll interior, complete with accent piping, rear seat pulls, and a firewall blanket.

Irene Valencia is not taking any chances with the fate of her husband at the hands of a careless driver again. As a finishing touch, she mounted an icon of the Virgin Mary in the headliner. Guardian angels, heavy-duty American steel and keeping paperwork intact saves lives, and rebuilds beloved cars.

Yes "Angelita Rojita" is a sleek and blessed sled. Anyone who's seen it in person agrees with Terry Cook's handwritten note once left on the windshield at a show, "I love your custom. It's one of the slickest customs I've ever seen and I've seen a few. If you ever wanna sell it (and I know you don't), call me..." After all Jesus has been through with this car, what do you think his reply was? ☺





# Sabina Kelley's PINDOWN PINUP

**SK: What was your first camera?**

LESLEY: I really started getting into shooting when I discovered digital cameras. I got a Nikon 750z 2MP point-and-shoot and started going crazy taking pictures.

**SK: What are some of your interests outside pinup photography?**

LESLEY: I like motorcycles, classic cars, good music, good friends, good times, and taking pictures.



LESLEY: Yes, this is very true. When I first started getting into taking photos, I would take my camera with me on motorcycle rides and rallies. I just started capturing life on the road. I love photographing people that truly live the lifestyle. There is nothing more

beautiful to me than that. People that put hundreds of thousands of miles on their bikes have some amazing stories to tell.

**SK: What do you do in your free time besides drink rum and Coke (ha ha)?**

LESLEY: Ha ha, very funny! My free time seems to be limited these days. When I have some, I like to spend it with my friends and family. I also like to go out of town as often as I can. I think it's good to get away every once in awhile, leave work behind, and take a breather.

**SK: What can you not live without?**

LESLEY: My wiener dog "Chopper," my skinny jeans, and lip gloss.

**SK: What is your dream car?**

LESLEY: That is a hard question, because

**SK: What made you want to start shooting pinups?**

LESLEY: This kind of just happened by accident. My first serious pinup shoot was with Asia DeVInyl. I was shooting her with a custom motorcycle. Every-

thing just came together that night - Mother Nature, luck and, of course, an amazing model. It's my favorite photo, I've ever taken. I was pretty much hooked after that.

**SK: A lot of people consider you only a pinup photographer, but you are more than that. Your heart is really into the bike world. Is this true?**



**PINUP PHOTOGRAPHER LESLEY SLENNING  
THE LADY BEHIND HOTRODDOLLS.COM**

Known as Les to all of her friends, 33-year-old Lesley Slenning is probably the best pinup photographer in Las Vegas. Having only shot for five years professionally, this Vancouver, Washington, native is moving to the top of the pinup scene fast.

Lesley is living proof that you can shoot amazing pictures without spending loads of money on equipment. It is all about determination, creativity, and talent. Believe it or not, her light set is from Home Depot!

Lesley shoots pinups with a twist. Her pics are never recreations of the old pinup pictures; they are always new and different with something unexpected.

Lesley is really well known for her Hot Rod Dolls. To be in her Hot Rod Dolls Calendar and be a doll of the month is something to definitely be proud of. Her work usually includes cars and girls or bikes and girls. What is better than that? To check out more of Lesley's work and see her Hot Rod Dolls, go to [www.HotRodDolls.com](http://www.HotRodDolls.com).

**SK: How long have you been shooting?**  
LESLEY: It's been maybe about five years since I really got serious about shooting.

**SK: How did you get into photography?**  
LESLEY: I've always loved photography, but didn't really get into shooting until I moved to Arizona. I fell in love with the desert scenery there. That is kind of where it all started for me. I just started shooting everything around me, and it progressed from there. I eventually learned how to build websites, and started to put my work up there.



there are so many cars that I drool over on a daily basis. I do have a weakness for pickups, and would love to get my hands on a '56 Chevy truck.

**SK: Who inspires you?**

LESLEY: My mother inspires me because she is one of the strongest women I know. We never had a lot of money growing up, but I never once remember going without. No matter where we lived, she made our home a place that everyone wanted to be. She taught me to be myself and do what I had to do to figure that out, even if it involved me shaving my head, piercing my nose, and bringing home boys with purple Mohawks. She works hard, she loves hard, and she is just a super awesome mom.

**SK: Who or what would be your dream to shoot?**

LESLEY: I would love to shoot Janine Lindemulder. I would also like to make it out to the Salt Flats during Speed Weeks one of these days.

**SK: What is the weirdest photo you ever shot?**

LESLEY: I think maybe the weirdest photo I ever shot was Gigi Valient pulling a baby out of the oven. The photo is called "Bun in the Oven." I wanted to use a real baby, but nobody I knew would lend me their kid once I told them I was going to put it in a baking pan.

**SK: How would you describe yourself to a stranger?**

LESLEY: I would tell a stranger that I'm totally nuts and that he should run away from me fast.

**SK: So how does a real girl become a Hot Rod Doll for your website [www.HotRodDolls.com](http://www.HotRodDolls.com)?**

LESLEY: I will be accepting applications on my website again in the beginning of the year. I will also be offering private session photo packages starting January 2008. All that info will be available on my website and on my MySpace page at [www.myspace.com/lesleyslenning](http://www.myspace.com/lesleyslenning) very soon!

**SK: What magazines has your work been featured in?**

**LESLEY: Car Kulture Deluxe, Ol' Skool Rodz, Tattoo Savage, Easyriders, Skin Deep, V-Twin, and Tatujas.**

lot of the older crowd doesn't understand why all these beautiful girls are getting tattooed.

I hear all the time, "You're so pretty. Why would you do that to yourself?"

It's really popular for both guys and girls to be tattooed these days in the pinup/rockabilly/hotrod/psychobilly scene. I personally am heavily tattooed because I love the art, the look, and my husband and I own a tattoo shop.

When I began pinup modeling, there were not very many pinups with tattoos, especially ones that were heavily tattooed. It was kind of my little niche to be the blonde haired, heavily tattooed pinup. It was really hard to get modeling jobs before I made a name for myself, because tattoos were not as acceptable as they are today, especially on girls. I know pinups of the '40s and '50s were not tattooed, but I guess that pinups having tattoos nowadays, is kind of the modern day pinup.

Having tattoos is in no way a requirement to be a pinup model though. Tattoos are not for everyone. I'm always about pushing boundaries and proving that you can be heavily tattooed, be classy, and still be a beautiful woman. I do agree some girls overdo it, and get too many tattoos, crappy tattoos, or put them in the wrong places. There is a line that can be crossed where it is not classy on a girl anymore. I never want to cross that line. I'm very careful what I tattoo on me, and where I place it.

Since I chose to do my interview on pinup photographer Lesley Slenning, I asked her what she thinks of tattooed pinup models from a photographer's point of view.

She said, "I think that tattoos can enhance the beauty of a woman."

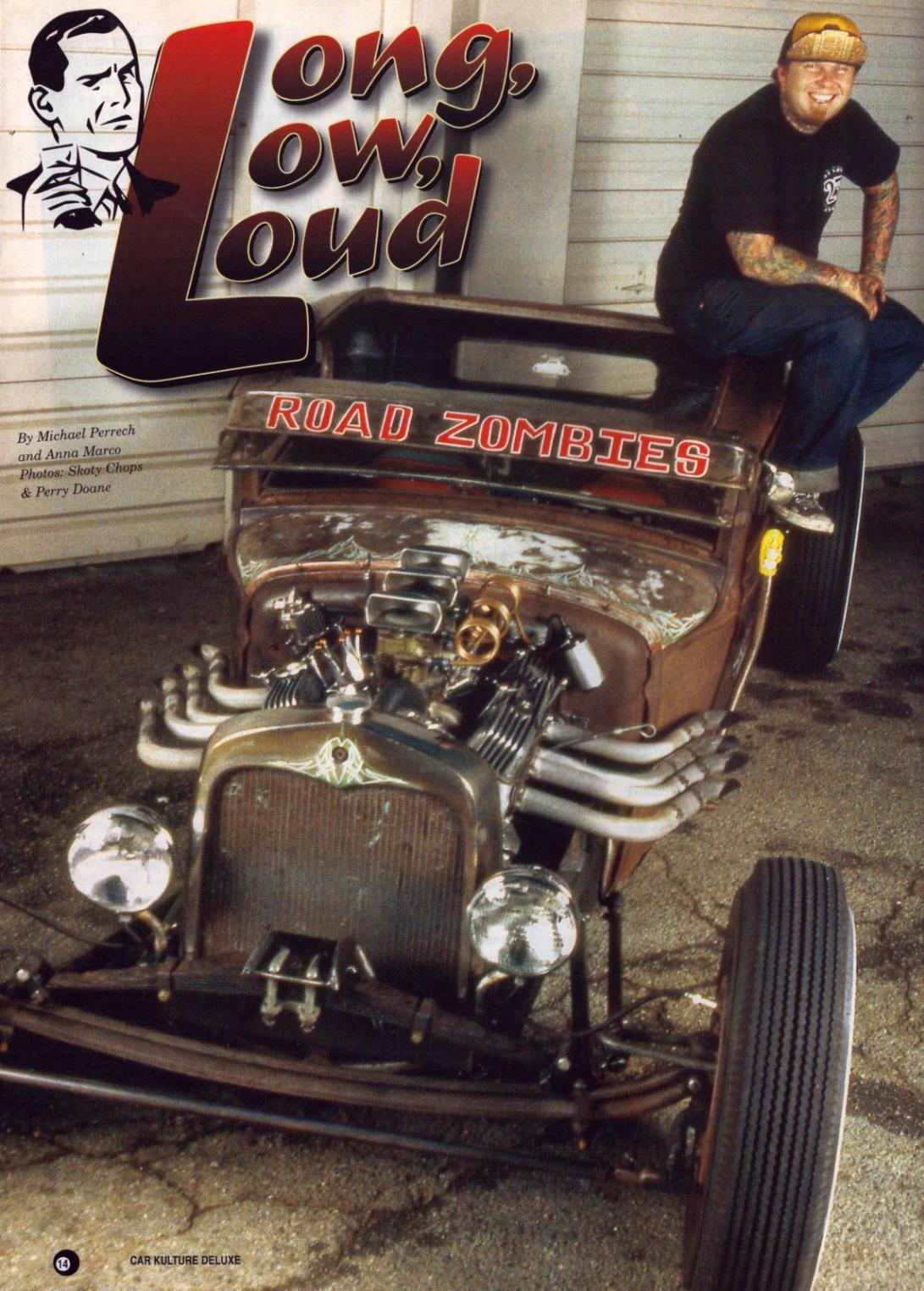
Lesley has no problem shooting heavily tattooed pinup models. This is not the case with every photographer, though. There are many pinup photographers who are absolutely against tattoos on pinup models.

With all of that being said, I hope I answered your question a little.

XOXO  
Sabina



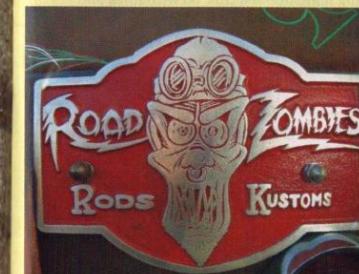
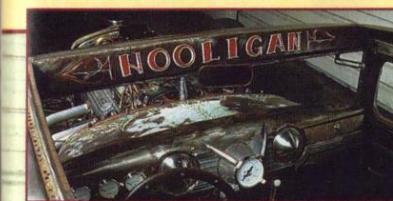
E-mail your questions to:  
[Pinupgirl013@cs.com](mailto:Pinupgirl013@cs.com) and title it  
*Car Kulture Deluxe Magazine*.



By Michael Perrech  
and Anna Marco  
Photos: Skoty Chops  
& Perry Doane

# long, low, loud

**ROAD ZOMBIES**



With a grinder, welder and punk CDs blasting at deafening volumes, Skoty Chops drops one car at a time. With him, lowering isn't an option, it's mandatory. His projects often exude an extreme and unusual personality profile compared to that of most hot rods. Skoty's obvious problem with ride height is a flip of the bird to conventional rodders.

He states, "Rocker panels are for making sparks and I like cars long, low and loud."

Since the age of 16, he's been creating rides that reflect who he is. It first started with model cars and lowrider bikes. With driver's license in hand, he progressed to VW Squarebacks and Bugs, ultimately cruising into a lowriding stint via Chevy Impalas. Eventually he moved onto '50s customs and hot rods, his first chop being a 1952 Chevy, lowered 6" in the front and 7" outta the rear. There is no end in sight to chopping and dropping cars now. He's addicted. They don't call him "Skoty Chops" for nothing.

Skoty Chop Kustoms is the shop where hard work, alternative vehicles and the value of friendship reign strong. Todd Berrera (Exhaust Works) gave Skoty the

opportunity to open his doors and truly express himself through cars. A true buddy, Todd even sacrificed an office chair to the humble interior of Skoty's own '30 coupe.

With 18" Z-d frames and asphalt digging rocker panels, Skoty would soon show the art of customizing what he was all about.

Striving always to perfect his metalwork, he will build anything you ask within reason claiming he's "in it for the love of hot rods and cars are built to grind." If you wanna make him really happy, let him create you a head turning dragger that frightens children. One youngster was overheard remarking, "I'm scared; that car is creeping me out!" The folks at S.C.K. only smile.

Skoty's own "Road Zombie CC" Ford flies his club affiliation on the visor.





## DeLuxe

### STATISTICS

OWNER Skoty Chops  
San Carlos, CA  
CAR 1930 Ford

BODY Custom Fab Chopped 5.5", channelled 4"  
Paint Aged, weathered metal  
Graphics Brad "Pinhead" Coleman

ENGINE Type Chevy 350  
Carburetion Weiand 4 Deuce  
Exhaust Custom built, w/baffles  
Ignition Pertronix

DRIVETRAIN Transmission Chevy TH350  
Rear End Ford 9"

#### SUSPENSION

Front I-beam '32, '30 split wishbones, custom perch  
Rear Triangulated 4-link w/air bags

#### MISCELLANEOUS

Brakes F: '41-'48 Ford  
R: '72 Ford  
Wheels '40 Ford 16"  
Tires F: Firestone 6.00-16"  
R: 6.50-16"  
Upholstery Elnutty  
Dash '47 Chevy  
Garage Built Everything  
Taillight '58 Chevy  
Seats Office chairs  
Steering '56 Ford  
Interior '56 Chevy gas tank  
Windows Lexan  
Car Club Road Zombies

# Long, Low, Loud

The coupe has been terrorizing the streets of NorCal for that past year or so. Traded for a running Harley on a trip to Southern California in 2005, it was crap to look at and even lost parts on the highway while being trailered home. Upon arrival, everything came off and went directly into the trash except for the body. All that was needed to get started were cigarettes, punk rock and the shell.

The very next day, 5½ inches came out of the roof. No time was wasted there. A new handbuilt frame was Z'd 12 inches in the rear with triangulated 4 link and airbags added. The frame was stretched 15" and the front was Z'd 6" giving the car a wheelbase of 118". The body was channeled 3" in the rear and 4" in front just to keep it "gangsta".

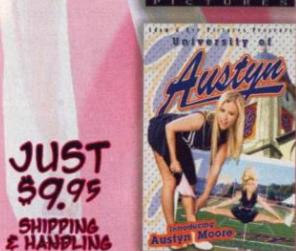
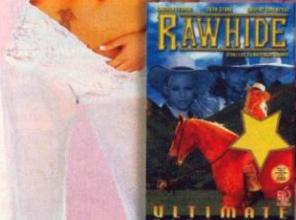
On a daily basis, Skoty wants rocker panels to meet concrete therefore the front suspension is a 1932 beam with 1930 wishbones and spring tailored to a custom suicide perch. Mill choice for his "hooligan" is a 350 Chevy decked with a 3-deuce Weiand manifold, three Lincoln big bore carbs (originally set-up by Vic Irons III, R.I.P.), TH350 and Ford 9" rear on WWW Firestones. Fuel lines were hand rubbed and turned by shop mate, Pinhead. Everything is garage built.

The interior includes a sectioned 1947 Chevy dash with grafted 1959 Dodge hubcap centers used to fill the old gauge pods. The windshield is a full Safari fold out. The coupe doesn't have your standard shifter either; instead it's blessed with a hand-built "suicide shift" (topped with an evil grinning Tiki) just within reach outside the driver's window. Gas cap placement was an anti-social experiment. SCK wanted to see how people would react to the car being fueled thru the roof. They are quite pleased with the results.

Pinhead, resident SCK lettering and striping man, dressed this '30 with lines and logos and as it scrapes by "long, low and loud" with Skoty's tattoos and grind core blazing, folks stop 'n gawk. An attention grabber everywhere it goes, the punk rock hot rod freaks out the neighbors, wins awards and was featured in *Hot Rod Havo* 2 proving "you got to lay frame or leave it home, sucka!"

Contact: www. Myspace/skotychop-skustom. Email: Skotychopskustom@aol.com or call 1-(650) 921- RODZ (1075) in San Mateo County, CA.

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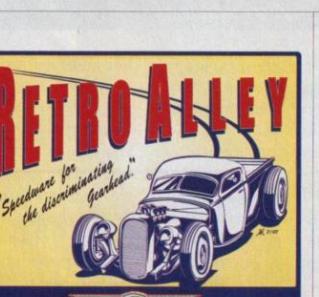
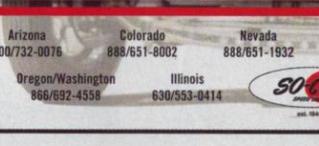
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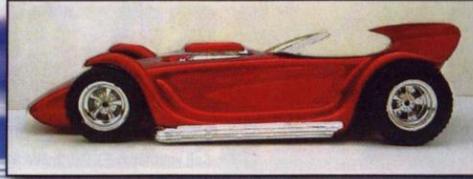
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**ROADSTER**



**C**ar Kulture DeLuxe is excited and honored to be joining forces with two legends of the custom car world to create a brand new 1960s style show rod, the Vibersonic Roadster. George Barris and Elden Titus rank among the most talented custom car builders to ever wield a torch and they've combined their talents to create a gorgeous new car.

George and Elden spent innumerable hours sketching and discussing designs and plans and finally decided on a design concept. Sal Salvador put their concept to paper, revealed here for the very first time. The entire build process will be brought to you step-by-step exclusively in *Car Kulture DeLuxe* and we'll be on hand when the car makes its debut at Darryl Starbird's 45th Annual "\$20,000 Go for the Gold" Tulsa Rod & Custom Show in February 2009.

Construction of the Vibersonic Roadster will begin February 2008 with the fabrication of the handbuilt frame by Jack Marinelli of Midwest Kustoms. The car will run a '61 Buick Nailhead drive-

line and Jaguar rear suspension. Traditional chrome 5-spoke 15" wheels will be utilized.

The body will be fabricated by Elden Titus and Gary Meyers from various sized round rods ranging from 1/4" to 1/2" diameter and then covered with 20 gage sheetmetal. The Vibersonic Roadster will feature a handbuilt metal interior. The completed masterpiece will be painted with deep candy tangerine.

As he does with all of his custom show rod projects, Elden built a scale model of the Vibersonic Roadster (see inset) in order to visualize proportions and stance. Elden is like a kid on Christmas morning when talking about the new project and he can't wait to get started.

"We have to make car building exciting!" he told us. "I don't know if you have figured out yet that I never build the same car twice. That was one of Cushmanberry's trademarks. That's why he was my favorite."

Hang on, folks. This is going to be a fun ride. — Alan Mayes  
[www.titusbrothers.com](http://www.titusbrothers.com)

## Deluxe Stuff

### Grandpa's Deuce parts

If you like fins then you'll dig the Grandpa's Hot Rod Company line of parts for '32 Fords. These parts - dash panels, finned brake air scoops, column drops and finned gauge panels - are aluminum castings, not billet. They are cast to look like the old heads and accessories from the past.

Grandpa's built a master pattern for dash instrument panels copying the same fins as some old heads they were gonna use on their own machine. They came out lookin' so good that rodders who saw them wanted them for their cars, too. So Grandpa's build production tooling for a couple of dash panels - the basic five instrument job and the six-hole job for anyone who wants to run a tach.

After the dash panels, Grandpa's got into brake scoops for the old Ford brake backing plates. Not those watermelon slices

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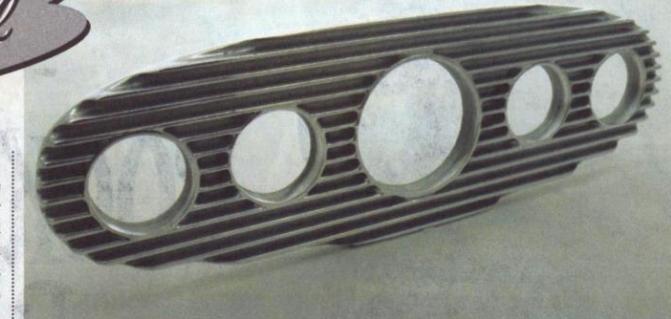
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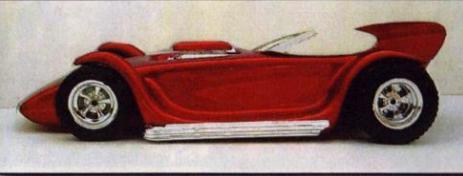
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For more info contact Grandpa's Hot Rod Co., 1458 Navilla Place, Covina, Calif. 91724. Ring them up at (626) 485-7500 or drop an e-mail to [grandpahrc@aol.com](mailto:grandpahrc@aol.com).

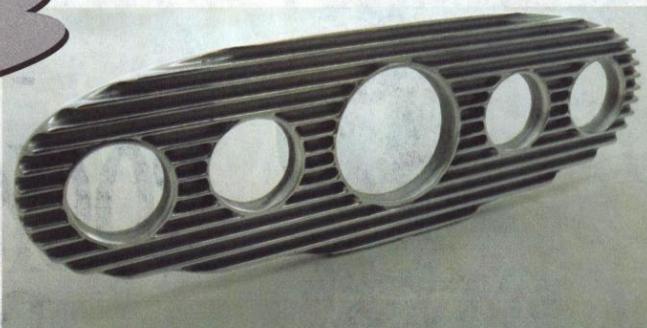
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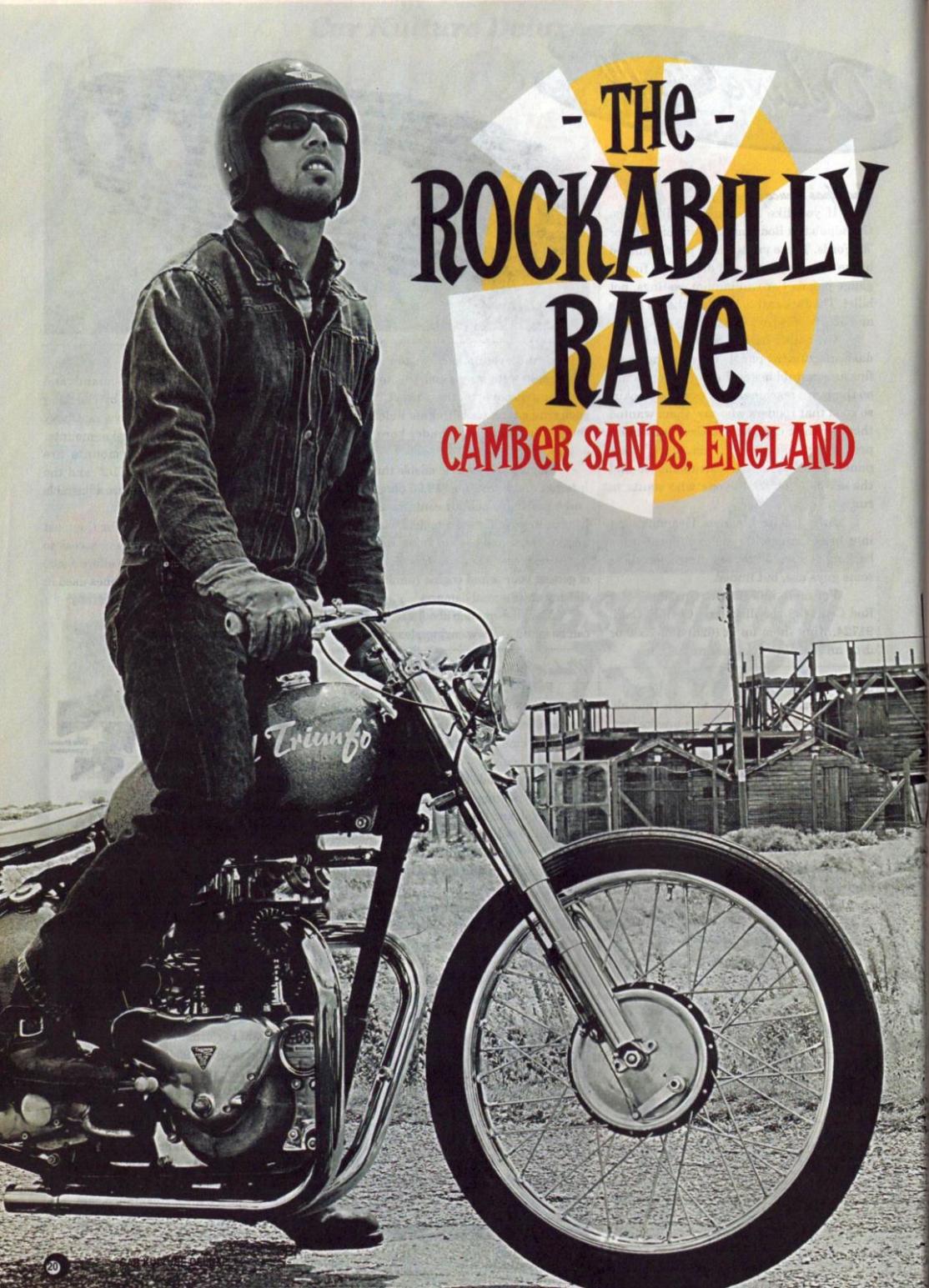


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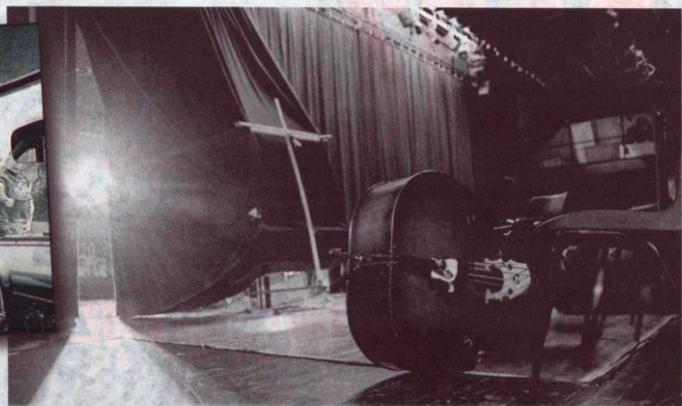
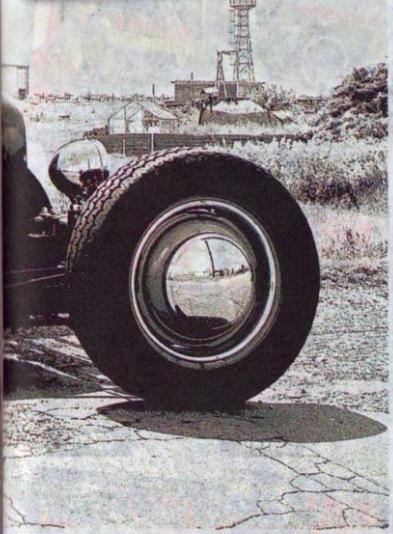
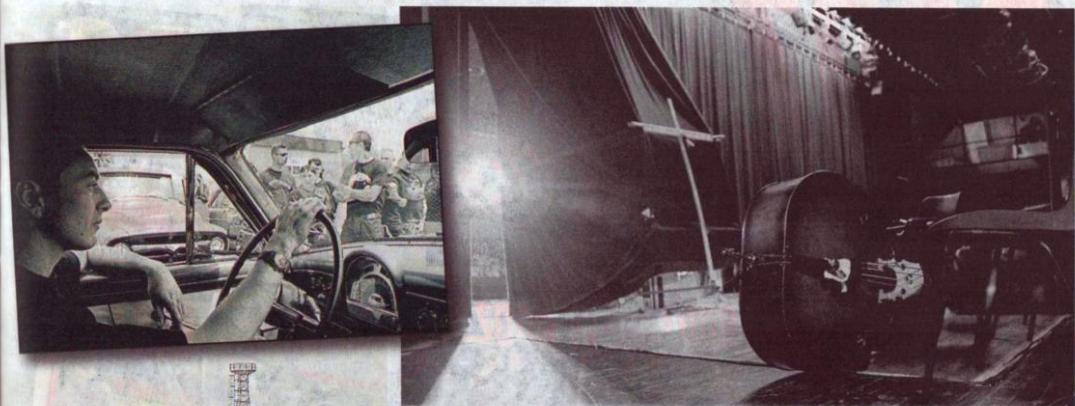
By Neal Reed @ Retro Photo



The 11<sup>th</sup> Rockabilly Rave changed this year, moving to the sunnier month of June rather than the brisk and breezy March, as in the past. While the rest of the UK were suffering from torrential rain and floods, the area around the Pontins site at Camber Sands basked in glorious sunshine for most of the weekend.

Now Europe's largest Rockabilly event, The Rave drew some 3000 ravers from all over Europe. They arrived early Thursday for what can only be described as the perfect blend of music, cars and rock culture. Promoter Jerry Chatobox managed to book bands and DJ's from all over the world just for this 4-day event. An organizational nightmare I'm sure, but appreciated by all those who made it. "Hot Rod Only" parking was strictly enforced at the car park in front of the main venue, which was very well turned out with everything from '30s rods, '50s cruisers and '60s muscle.

Top music names such as The Barnstompers (Holland), Charlie Thompson (UK), Star Mountain Dreamers (USA) and Portugal's very own 49 Special all put on performances that would put all but a few of the mainstream bands to shame. The legend that is Mack Self also flew in to make his European debut. He may be seventy seven years old but his show drew a huge audience who stood mesmerized during his set and happily queued afterwards for a signature and photo with the man.



Crazy Joe guested with Deke Dickerson & the Ecco-Fonics and Billy Lee Riley celebrated over 50 years in the business with a one hour set, supported by a fantastic mix of musicians from other bands of the weekend. Some top stuff indeed.

But what many had some for was the cruise on Saturday afternoon. The sun continued to shine as some 60 cars made their way from Rave Central along the narrow country lanes to the desolate area surrounding Dungeness. This area is truly unique in the UK, with its acres of flat shingle and hundreds of power lines all overshadowed by the nearby power station. Langley Gifford, who organized the cruise, chose well and gave the photographers the chance to shine and imitate the look and feel of the American Midwest.

The local pub, The Britannia Inn, soon filled with people with the most awful hangovers gasping for their first pint of the day and the talk moved from future projects to the weekend's entertainment 'til late in the day.

After the brief cruise back, the live entertainment continued until the small hours in both the upstairs and downstairs venues, and the weird and wonderful sounds of swamp rock allowed everyone to keep on drinking until the sun rose.

The final day was a little damp, but the typical British summer weather failed to dampen the spirits of the weekend revelers. More DJs and bands kept everyone entertained, while in the downstairs bar the afternoon Talent Competition gave the opportunity for anyone to get up and show their skills; Some more than others!

Legendary upright bass player Jimmy Sutton showed off his skills in the bar of The Queen Vic on Sunday afternoon for the Bull Fiddle Forum and the partying continued yet again until the small hours.

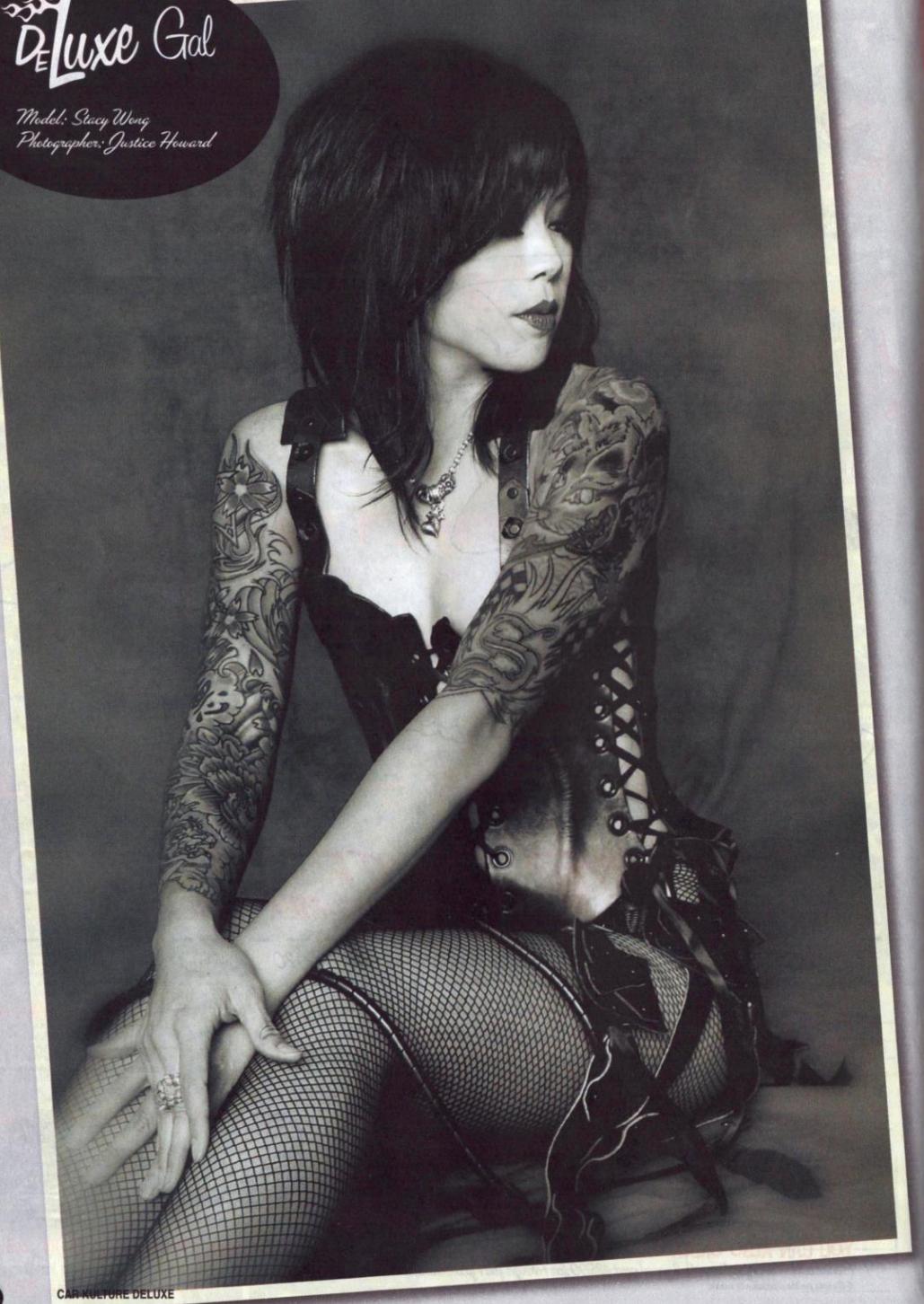
As Monday morning arrived, the red-eyed revelers packed their bags, said tearful goodbyes and headed home; leaving behind fond memories and plans to do it all over again next year.

Count me in.



# DeLuxe Gal

Model: Stacy Wong  
Photographer: Justice Howard



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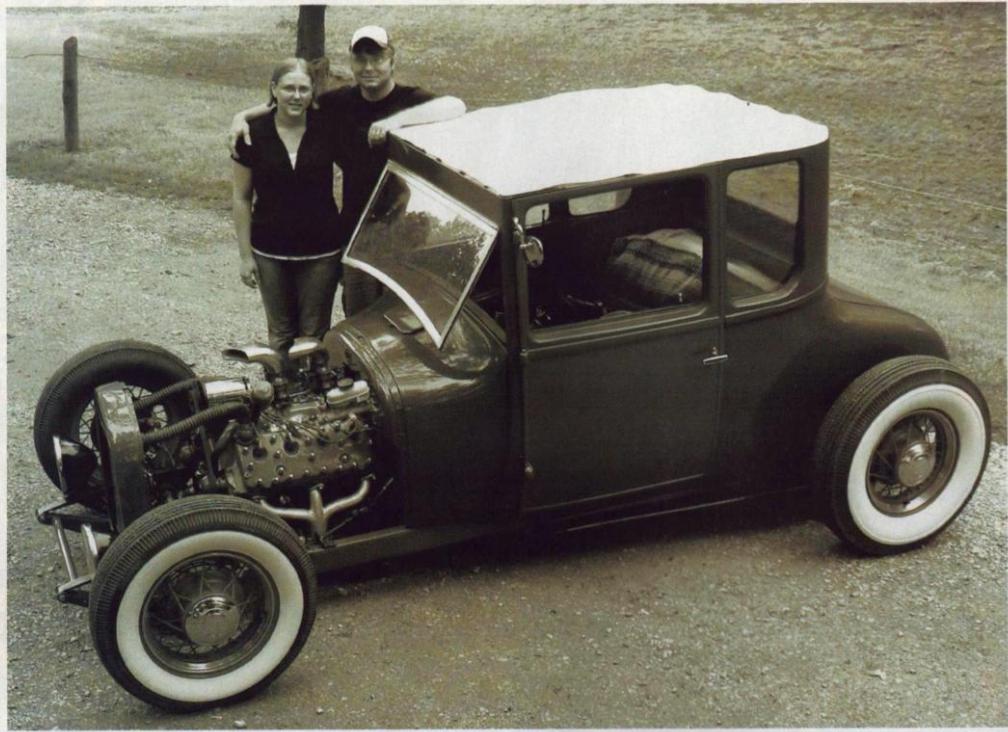
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# UNDERSLUNG T - A SLICE OF AMERICANA -

Story & photos by DaVille

**C**hris Beemer is an archaeologist, which means he earns his living digging up old stuff; you know, like bones, or fossils, or an ancient hay trailer chassis? Like the kind you might find in a ravine on your dad's farm in Abilene Kansas? This would be the dad who has been building cars for as long as you can remember, and has over 40 years of *Hot Rod* magazines piled in his shop, and who took you downtown to watch the hodgepodge of machinery that makes up the Great American Race sputter, putt, and chug along Main Street.

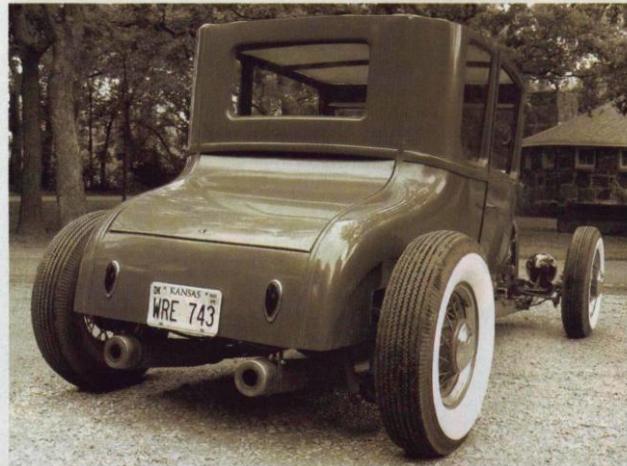
Now, what do you think was the first thing that popped into Chris' mind when he discovered the remains of that hay trailer? To build a hot rod of course! Actually that came later, but what inspired the whole four year (so far) project you see here was the fact that the trailer was upside down when he found it, bringing back fond memories of those Great American Race cars,

and his favorite one, a 1912 American Underslung touring.

Check out the Underslung on the Internet; it is mind blowing for the era and was seriously slammed. The design was created by Harry C. Stutz, the Bearcat guy, but engineer Fred I. Tone flipped the frame upside down and hung it with semi-elliptical springs from under the axles. They ran 40" wheels to keep from dragging the chassis on the ground. Chris remembered his dad, Von, explaining the concept to him. Looking at the hay wagon (which turned out to be made from a Willys Six chassis) laying upside down with the axles above the frame, the wheels began to turn in his imagination. Could he? Why not; it worked in 1912!



Chris and Von dragged the chassis, complete with axles and springs, back to the barn where they looked it over, talked it over, then turned it over and did it again. After researching the American Under-



## D<sup>e</sup>Luxe STATISTICS

SUSPENSION	
Front	Willys 6, flipped
Rear	Model A spring, '40 Ford split WB
MISCELLANEOUS	
Brakes	F: Mustang II disc
Wheels	R: Ranger drum
Tires	F: 16x4" Ford wire
	R: 16x4" Willys wire
	F: 6.00-16 Commander WWW
	R: 7.00-16 Coker
	Firestone WWW
ENGINE	
Type	1953 Ford Flathead
Carburetion	Multipower 2x2/Holley 94
Exhaust	Speedway headers
Ignition	Mallory YC dual point
DRIVETRAIN	
Transmission	Ford 3-spd w/Indy floor shift
Rear End	'97 Ford Ranger
Upholstery	Mexican blanket
Dash	Model T
Garage Built	All
Seats	Bucket
Steering	Grant foam
Interior	'36 Ford PU speedo

slung, they couldn't come up with a reason it wouldn't work. They started by grafting the front 36" of the Willys frame to a Model A frame, which they Zed 8" over a '97 Ford Ranger rear end. The Willys axle was retained but with rack and pinion steering attached to it.

All this was done before a body was found. The original vision was of a speedster, but after searching high and low, they decided to toss some chickens out of their coop, and convert their ex-home back into a '26 Ford Model T. More scrounging about turned up an uncracked '53 flathead and all the standard rod parts, plus a few very unusual ones, like the wild carb scoops made from a Caterpillar scraper's aluminum hydraulic plumbing. Then there are those things hanging under the back. Chris had mixed Von's loony idea of using WWII German artillery shells as exhausts, but the next time he went in the shop, there they were, so there they are.

Together, father and son did all the designing, deciding, deducing, and defining, all the scrounging, scraping, sanding, and sweating, the beating, bonding, welding, wiring, painting, pissing and moaning. And for what? The fun of it, the time together? The challenges, the accomplishments? The pride in their work, the fruits of their efforts? Yup.

So how about the Underslung thing? It's cool looking and about as different as you can get, plus it definitely puts the car down in the dirt, but, did it work? Yup. Chris says it rides pretty good, and corners *really* good. Few observers have ever heard of an American Underslung, and those who have are blown away by what Chris has done. Even without the unique front end, the T has the early hot rod look nailed, and looks like a blast to drive down a country lane with the windows open and pretty Lacie Morgan and their puppy along for the ride. Awww, gee whiz.

Yeah, but will it haul a load of hay?



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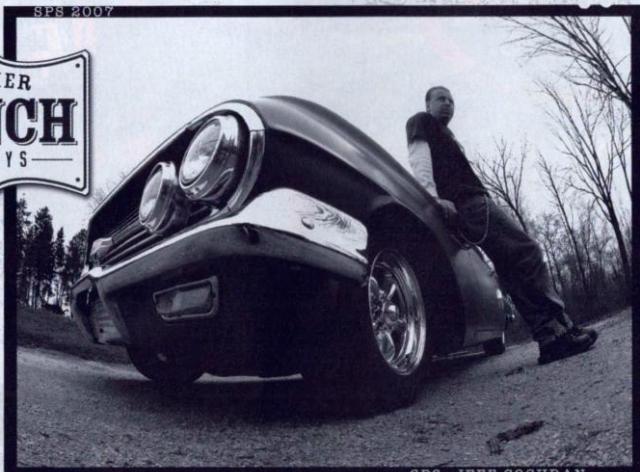
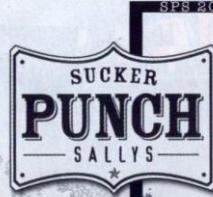
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# NEW LIFE FOR A Sunbeam

By Bob Clarke

**J**ohn Marston was 76 years old when his Sunbeam Company made their first "Gentleman's Motor Bicycle" in 1912. Mr. Marston was something of a perfectionist who was also responsible for a couple of very familiar names in the British motorcycle industry: Sunbeam itself and Villiers, a small factory on Villiers Street close to "Sunbeamland" in Wolverhampton set up to make parts for Sunbeam bicycles.

A very successful and well-engineered product, the Sunbeam motorcycle was rightfully called "The Gentleman's Motor Bicycle" and in 1913 Sunbeam machines were ridden up three mountains as a publicity stunt to show just

how tough and reliable their bikes were. Sunbeam supplied the Russian and French armies with bikes during WWI and in the 1920s enjoyed unrivaled competition success at prestigious events such as the Isle Of Man TT and the Ulster GP. In 1936 Sunbeam was sold to Associated Motor Cycles.

Sunbeam production under AMC didn't survive the WWII and the name was sold to the BSA empire who, also being an arms manufacturer, had come out of the conflict a lot more financially secure than if their total commitment to Britain's wartime victory had been the BSA M20 motorcycle.

Erling Poppe was hired by BSA to produce the



"ultimate super deluxe machine of all time" and he came up with a bike that had a fat 16" wheel at each end, heavy duty telescopic forks, plunger rear suspension and shaft drive to the rear wheel. The engine that Poppe popped up with was a 487cc all-alloy OHV inline twin with a single overhead camshaft. BSA triumphantly sent a fleet of their new Sunbeam S7s to South Africa to escort King George VI as he lorded it over the peasants. They didn't do much escorting and were all shipped back home with terminal vibration problems that were hidden by rubber mounting the engine in the frame and fitting the exhaust system with a flexible "hinge." Production of both the Sunbeam S7 and the lighter and cheaper to produce S8 (that came with conventional BSA forks and 19" wheels) ceased in 1957 when the world wanted fast parallel twins and gentlemen no longer rode motorcycles. The once proud name of Sunbeam was later ignominiously used on an over-complicated 250cc scooter that BSA hoped would compete with the imported Italian products and it was as about successful as BSA's motorcycles were at competing with the Japanese a few years later.

Largely lost in a world of nimble parallel twins and the beginning of the Japanese invasion some of the Sunbeam inline twins that survived into the Sixties found a new lease of life when the chopper craze crossed the Atlantic at the end of the decade. Going fast



The Sunbeam motorcycle was rightfully called "The Gentleman's Motor Bicycle" and in 1913 Sunbeam machines were ridden up three mountains as a publicity stunt to show just how tough and reliable their bikes were.

was replaced by looking good and anything that bore a near enough resemblance to the Harley-Davidsons that were the mentors of the movement were hacked to pieces in an effort to ape the Harleys ridden by Captain America and Billy - and the Sunbeam S7 with its fat rear wheel and plunger rear suspension was near enough to be turned into a neo-hog by Harley-starved heroes who couldn't afford the real thing.

This particular Sunbeam S7 was in just such a sad Seventies state when Chris Vincent (Essex, UK) found it a few years ago. Fitted with long Swedish style springer forks, sky-high handlebars and a teeny-weeny petrol tank, the chopped S7 might have been able to drop a jaw in its heyday, but all that remained now was a badly neglected and rusty heap. Now it was not the desire to become Essex's answer to Peter Fonda (about 35 years too late) that made Chris decide to buy the chopped S7 (although he does have some other eclectic custom bikes such as a chopped Ariel Square 4); nah, what made him part with the wedge for this particular bike was that he had a photo of his dad on a fat green Sunbeam and he'd always wanted one just like it.

The bike was too far gone for an economical restoration that would bring it back to stock spec; the frame had been butchered in several places and not a lot was left of the original 1957 Sunbeam S8. This was not a problem for Chris as he likes

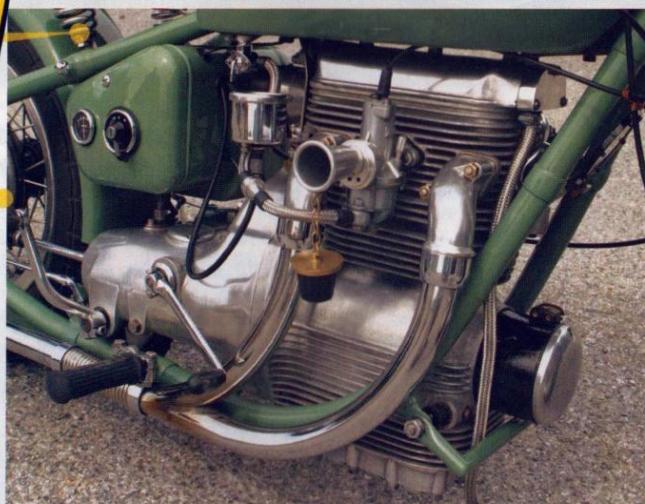


# Sunbeam

his bikes modified so he decided to rebuild the bike with a sympathetic nod to both the original '50s persona of the gentlemanly Sunbeam and its eventual fall into '60s psychedelic delinquency. He chopped the long springers and fitted them with a new set of bottom rocker arms specially made by Chris' son and heir. Chris repaired the damage to the frame, but left the headstock slightly raked to suit the reduced demand of the rebuilt springer front-end. Laced to the original S8 hubs went a pair of fat n' thin Borranzi alloy rims.

Luckily, original tinware for the old Sunbeam was available and Chris scored a fuel tank, battery and tool boxes. A modified trailer mudguard complete with moulded-in period Wipac rear light was fitted as well. The all-aluminium OHC engine responded well to some spit an' polish along with a much needed rebuild and a couple of hardly noticeable, but very effective upgrades like an Amal concentric carburetor and 12-volt electrical conversion. Chroming was kept to a minimum, with the only thing that detracts from the Sunbeam's reserved appearance being the Moon foot pedal on the rear brake lever.

Being a man who likes to work with leather as well as archaic custom motorcycles, Chris made all of the cow coloured parts of the bike himself. Chris just hasn't created a lovely little custom bike; he's carried it out in the spirit of how it was done in the first place: one man, one bike and a lot of imagination.



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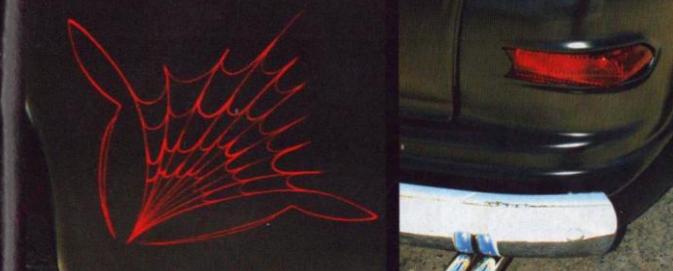
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## MISS '49 Merc FORTUNE

Words: Alan Mayes; Photos: Michelle Collignon -[www.michellestar.com](http://www.michellestar.com)

Most everyone would agree that a 1949-1951 Mercury makes a great custom car. The lines are right and the cars respond well to light or major customization. But many of the cars look much alike, too. That's because some guys are content to duplicate touches they've seen on other people's Mercs instead of doing something special themselves to make their cars stand out.



Tain't so with this one, though. Carey Hart owns Hart & Huntington Tattoo in Las Vegas and when time came to build a custom Merc, he wanted it to be distinctive, something that would reflect the same attitude as his out-of-the-norm tattoo work. So he called on his friend "Pin" of Pin Did It.

Says Pin, "This complete project was built in a garage, start to finish, except paint and interior. 'Pin Did It' is not a shop. My name is Pin and I did it with the help of my close friends - Joe Ferran, Todd Jubert, Gunrunner Bob, Zach Luke, and Steve Edling. We helped make my friend Carey Hart's dream car come true."

For a lover of custom Mercurys, the description "dream car" is appropriate. Chopped, channelled, nosed, decked, shaved, frenched - all the magic words are there. This car received some special touches when all that was going on, though. The front of the Merc utilizes four mid-1950s Cadillac front bumpers sectioned and brought together, and a 1947 Chevy truck front bumper flipped and re-worked for the rear of the car. Desert Valley Auto Parts was the source of all those bumper components and Royal Plating made them all shiny.

The "business office" includes a Glide front seat and a custom rear bench. The Interior Shop upholstery in red vinyl with spider web stitching sets it off just right. A custom gauge pod on motorized actuators



**Mrs. FORTUNE**

**D<sub>E</sub>LUXE STATISTICS**

<b>OWNER</b>	Carey Hart Owner of Hart & Huntington Tattoo, Las Vegas, NV	<b>Rear</b>	Custom rear mandrel bent frame section by Art Morrison, Custom 3 link and bag mounts by Pin Did It, Slam Specialties air bags, GC air valves, 2 Vair 480 Compressors, & 2-5 gallon stainless DNA tanks
<b>BUILDER</b>	Pin Did It	<b>Brakes</b>	4 wheel disc brakes w/ under floor master cylinder & booster
<b>CAR</b>	1949 Mercury	<b>Wheels</b>	15" 1952 Cadillac with Sombrero caps
<b>BODY</b>	Chopped, channelled, nosed, decked, shaved, frenched headlights, molded custom cut front end/hood, hand made flush mount skirts	<b>Tires</b>	215/70-15 Goodyear whitewalls
<b>Body Fab</b>	Semi-gloss Black PPG	<b>Upholstery</b>	Red vinyl pleated & custom web stitching by The Interior Shop
<b>Paint</b>	By Gunrunner Bob	<b>Dash</b>	Shaved, frenched speedo, custom gauge pod
<b>Graphics</b>	Pinstriping by Tony Perez (exterior and interior) and Rob Olin (under hood)	<b>Steering</b>	1965 Cadillac tilt/telescopic
<b>ENGINE</b>	GM crate 350	<b>Taillight</b>	Frenched '49 Mercury
<b>Type</b>	Edelbrock	<b>Seats</b>	F: Glide bench; R: Custom
<b>Carburetion</b>	Headers, Smithy mufflers,	<b>Windows</b>	Brad at Select Auto Glass, Glendale, AZ
<b>Exhaust</b>	& flame throwers by Kirk "Moose" Brown	<b>Interior</b>	Dynamat deadener; Rockford Fosgate stereo (stealth installation by J&G Customs.)
<b>DRIVETRAIN</b>	<b>Transmission</b>	<b>Thanks</b>	Pin Did It and friends, Cadillac Joe, all the above suppliers
	B&M 700R4		
	Rear End		
	Curry Enterprises Ford 9"		
<b>SUSPENSION</b>	<b>Front</b>		
	Dropped spindles, Slam Specialties air bags w/GC air valves		

**CAR KULTURE DELUXE**



rolls under the dash for a clean look offering the functionality of A/C and stereo without cluttering the dash. The dash was painted PPG Blood Red and pinstriped by Tony Perez, who also pinstriped the body. Rob Olin pinstriped the engine compartment where a 350 Chevy resides.

The chassis was a build unto itself what with the Art Morrison custom rear section, Slam Specialties air bags w/GC air valves, Vair compressors and DNA tanks. Kinetik batteries provide the electrical juice. Pin and friends tied all those pieces together to make 'em work right.

If you can quit looking at Sabina long enough, check out all the other details on the car. It has a lot of 'em. ☺

#### Resources:

Model: Sabina Kelley  
Makeup & hair: Chris Montoya

# MUSS & FORTUNE

## Where is this car?



We need some help locating this car for an upcoming custom car book project. It is a '39 Ford convertible custom, built in the early 1980s by Dave Kinnaman in Indiana. Craig "Hot Rod" Hahn owned the car when Lance James, editor of *Speed & Chrome Illustrated*, shot these pictures. Craig said he sold it to a gent in Texas named John Spencer, but that's all he knew. We've sent out some feelers, but have hit a dead end.

It's a distinctive car, so we figure that you readers in Texas know who has it now. Please give Alan Mayes a call at 615-305-1028 or e-mail [alan@olskoolrodz.com](mailto:alan@olskoolrodz.com).

Any help would be appreciated.

Thanks to Lance James for the use of the photos! ☺

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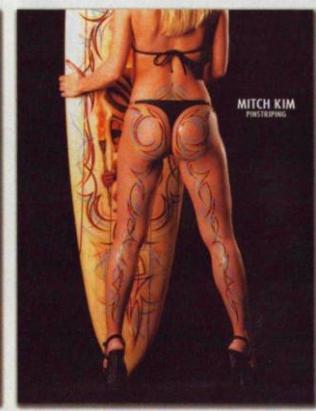
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# PETERSEN AUTOMOTIVE MUSEUM GEARHEAD NIRVANA

By Alan Mayes

There are two schools of thought on the role of auto museums in the overall scheme of gearhead culture. One says that cars shouldn't be in museums; that they should be out on the road where they were intended to be. Two counters that there are certain cars that are so significant that only their display in public-access museums assures that the maximum number of interested parties gets to enjoy and appreciate them.

Sorry, number ones, but when it comes to the types of vehicles enshrined at the Petersen Automotive Museum, I'm with the deuces. If cars like Roth's Tweedy Pie, the Green Hornet's Black Beauty, or Edsel Ford's custom-built boattail speedster were only in private collections and never in places like the Petersen, then only the wealthy owners and a select group of their acquaintances would ever get to see them. Thanks to the philanthropic outlook of the late Robert E. Petersen, that isn't the case.

The Petersen Museum has been calling my name like a voluptuous siren ever since it opened. Last summer during a trip to California, I finally made time to go and visit. I knew I'd love it, but man, I still wasn't prepared for the magnitude of what I experienced.

I happened to catch the tail end of the Ed "Big Daddy" Roth tribute. Though that exhibit is now closed, the museum always has one or more exhibits equal in stature to that. The newest feature exhibit is "La Vida Lowrider," which runs through June 8. Watch for a feature story on that in the next *Car Kulture DeLuxe*.

I was privileged to be escorted through the lower garage "vault" area by Collections Manager Tom Kenney. That's the non-public holding area where three categories of cars reside — cars from past exhibits waiting for pickup, cars for the next exhibits in a holding pattern, and cars in the Petersen's own collection not currently on display. Personally, I'd have been content with just the basement cars!

The photos here tell part of the story, but the only way to really get the full effect of the Petersen is to go and experience it firsthand. Plan on staying awhile, though.



Edsel Ford's custom roadster.



Ed "Big Daddy" Roth's Tweedy Pie.

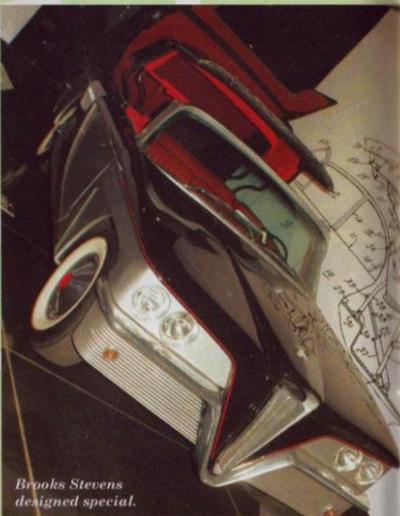
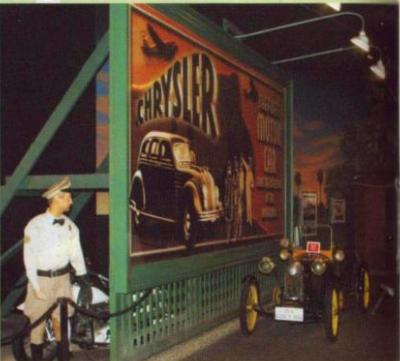


Original Muntz Jet horn ring.

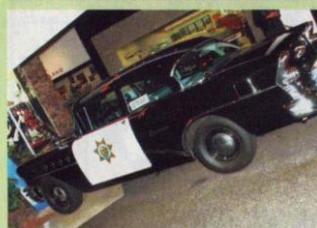




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designed special.



Shirley Temple's Buick.



Tex Smith's XR-6 from 1963.



Dean Jeffries' Manta Ray.

Believe it or not, I spent eight hours there and still wasn't ready to leave, but I was only a few minutes shy of getting kicked out as they locked the doors, so I had to go. ☺

**Resource:**

Petersen Automotive Museum  
6060 Wilshire Blvd.  
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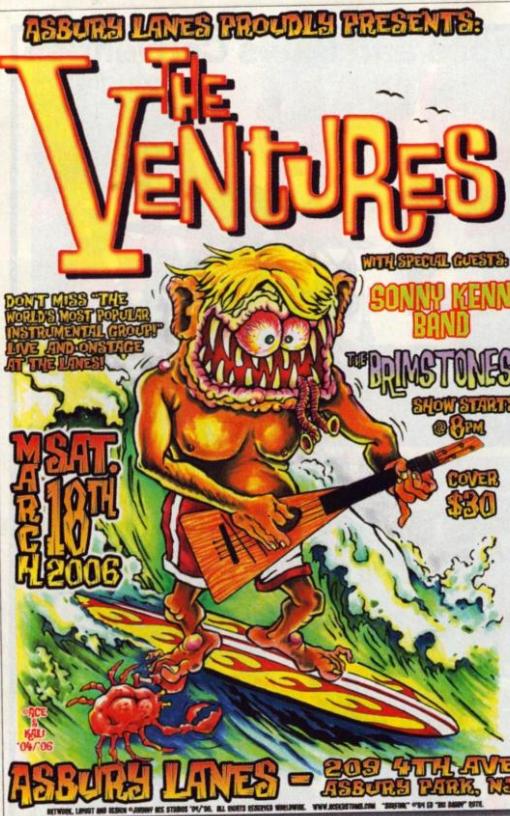
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# Profile: Johnny Ace

Words by Dale Van Zant; Photos by Jason Navarrete & Johnny Ace

**J**ohnny Ace is unique, a low-key artist with a colorful history and strong opinions. In the Ed "Big Daddy" Roth universe, Johnny is a fiercely burning star of artistic talent and contradiction, off in a distant corner of the cosmos. Tucked away in the Cannibal Coast region of Texas, Johnny does what Johnny does, but evoke the name of Roth, and you're gonna get an earful, brother. Endless first-hand Big Daddy anecdotes, honest opinions of the post-Roth era, and biting commentary on those who seized the opportunity of Roth's passing to jump on his cosmic coattails and ride them like cheap and endless public transportation.

Roth had a stable of talented artists over the years, some well-known names, others not so much. Ace was a 17-year employee of Roth Studios who chose not to publicly gloom on to Ed's name for self-promotion. Since Roth's passing, Ace feels the purity and vision of the Big Daddy have been steadily co-opted and distorted by those who have lost sight of Ed's delight with creation and refusal to accept boundaries.

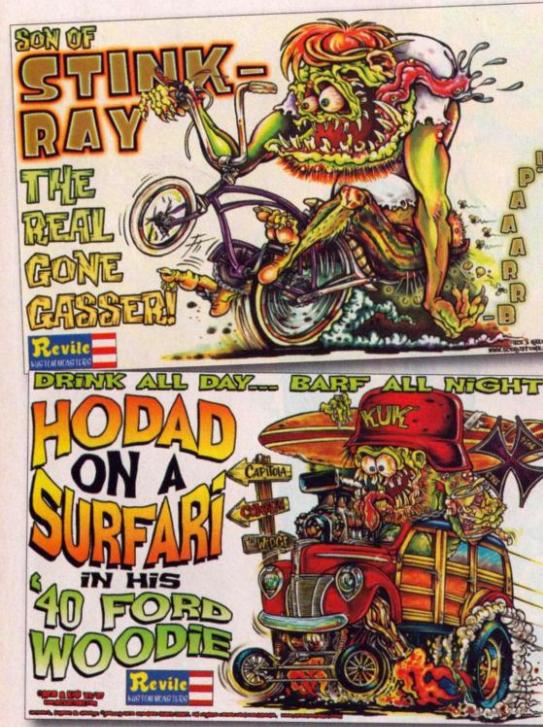
Today, the Roth name is being applied in ways that Ed would never have allowed. Ace believes it's time for someone to speak up for the spirit of Roth Studios, a re-focus on Ed's vision, and for keeping his legacy true. As Ed used to say, "Get off the dime, Johnny."

On the final day of the recent Ed Roth exhibit at the Petersen Automotive Museum, I got to spend the day with Johnny Ace. It was an epic event. Johnny Ace, Kali Verra- wife, model, and partner in their "Workshop of Filthy Creations"- the SoCal chapter of the Road Devils car club and others converged at the Petersen. It was the perfect setting. To be surrounded by so many of Roth's creations while surf music played in the background created a fantastic, goosebump-inducing energy. I was absolutely convinced that the Big Daddy was right there with us. We talked about Johnny's punk/skate roots, his art, and his love for his friend and mentor, Ed Roth.

Johnny was born in Texas and as a child realized what he wanted to do in life.







"I was exposed to both horror comics and hot rod magazines at the same time. So, for me it was a natural hybrid. I knew what I wanted to do."

He sold his first piece in grade school.

"That was such a great high, and I knew I had to have more".

The advent of punk was invaluable to Johnny.

"I didn't want some teacher telling me what to do. I did not need approval or permission. And that's how Ed was - rebellious. Nobody could own Ed. Nobody could threaten him. Whether a toy company, or a biker shooting at him, he wasn't afraid of anybody. He had this jolly image, but he could have punched any of us out (pointing to crew of black-shirted Road Devils)."

Around '83-'85, Johnny was doing work for bands like The Cure, Red Hot Chili Peppers, and Jane's Addiction.

"I had that under my belt, but it wasn't the same. You can lose control when you have to deal with venues and managers and egos. I switched back to skate contests. When it works, it's a good feeling; but too many obstacles, you hate it, you just want to go drive a garbage truck or a shrimp boat."

Roth Studios closed in 1970. But the demand for his art came back in the '80s, especially with punk rock. Johnny had always

been using that style. He wrote to Roth and asked if he could do some work for him. A slow but rewarding process, Ed would test Johnny; see if he would follow his rules. Ace was serious, earning Ed's trust and respect. Roth was big on nicknames, and gave him the name "Johnny Ace," because he could "ace anything".

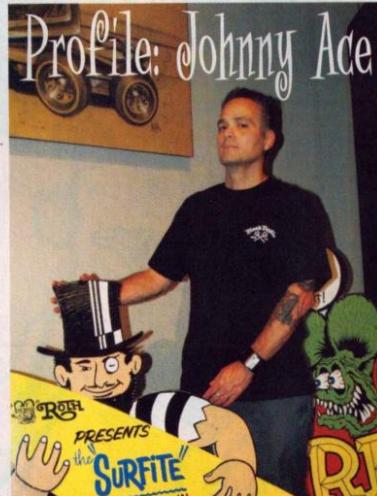
To this day, Ace tries to stay true to Roth's style. [The] '80s punk artists had a style, but it wasn't true to classic Roth Studios. Ours has to be true to that period, '55 to '70. I don't do goofy shit like Rat Fink blinged-out; that's blasphemy. We put our take on it, but it's traditional Roth Studios."

Asked about favored media, Ace replies, "I've worked with everything. What I don't like, I just stop using. I use Prismacolor, Auto Air Acrylic; we just started using Roth Metallflakes. Sculpting material? Top secret. Can't tell you cuz the f\*ckos would try to figure me out!"

On advice for aspiring artists, Ace warns, "Don't listen to frustrated art teachers. They'll poison you, choke you before you have a chance."

Johnny went to an art institute for a short time before getting booted.

"Everything they had to say, I learned in a week. Everything else, I'm self-taught. And Ed taught me. Jump in there and do it. Whatever media or tools, there's no other way to learn."



And Ace has strong opinions on post-Roth work.

"When it comes to the Roth legacy, I have a very short fuse with guys who never did anything for Ed, never went through his process of earning it. Those who 'paid tribute,' trying to associate themselves with Ed. Earning it, paying your dues, that's integrity. And giving back. Ed was always giving. What good is art if it can't expand upon itself to help? Donate prints, donate a few bucks. There's a larger picture to what you can do with your talent."

"Cool? Wearing sunglasses at night doesn't help anybody. Help an elderly person, a child, protect animals- all these things Ed was about. The imagery was a tool. Kali and I are huge on preventing animal abuse, spaying and neutering, giving to shelters and rescuing animals."



Johnny Ace, Kali Verra, and Roth.

Asked about a favorite piece, Johnny replies, "I treasure everything I've done since I met Kali. We became an instant team. Pieces we created together mean the most to me. It's the body of work."

When Kali started painting, Roth put her to work too.

"Ed personally taught Kali how to stripe. He gave her his own brush to do it - a 00 Mack. She does traditional Von Dutch pinstriping, translated through Ed, as applied through her own talents."

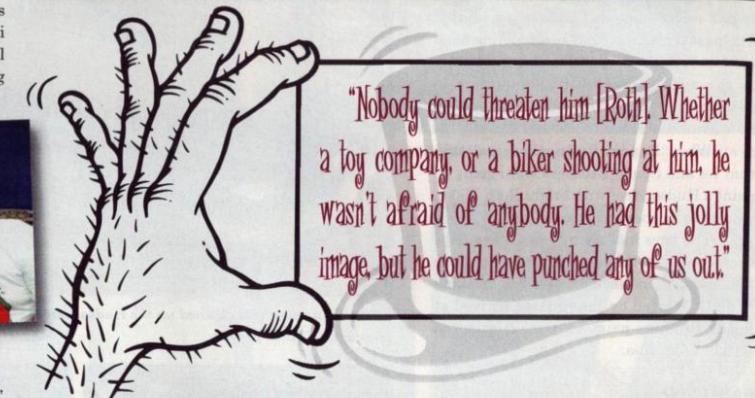
Finally, I asked Ace about his club.

"The Road Devils are the only place we felt we could fit in. A club that is just as dedicated to us as we are to them. Not based on a bunch



Johnny Ace, Kali Verra, and Ed 'Big Daddy' Roth.

"Nobody could threaten him [Roth]. Whether a toy company, or a biker shooting at him, he wasn't afraid of anybody. He had this jolly image, but he could have punched any of us out."



of scenerster bullshit. These are guys who build, guys who race. The real deal. Since '46, there's a lot of substance and history there. Family."

Some stars in the Artistic Universe shine far brighter than others. Johnny Ace and Kali are determined to make sure the brightest star out there is never identified as anything as other than what it is- the legacy of Ed "Big Daddy" Roth.

Original art © 2007 Johnny Ace. All rights reserved. Contact/Merchandise: [www.acekustoms.com](http://www.acekustoms.com); Special thanks to: Petersen Automotive Museum, Anna Marco, Road Devils car club.



# HOW TO PAINT A METALFLAKE ROOF

By Bo Bertilsson

Metalflake was invented and introduced on the market of kustom paint in the late 1950s and became very popular during the next ten years. It is made up with colored aluminum flakes, that will glitter like a Christmas tree in the sunshine. It has long played a part of show paint for customs and lowriders, so it has never gone out of fashion totally. The past ten years it has been coming back more and more, with roofs painted on kustoms as the main thing. More manufacturers, more colors and sizes of the flakes are now available.

When Dennis Roth called and said that he and Spade Brothers were going to paint a Hudson roof with bright Roth Flake, we had to be there to check it out.

The boys had already put a few days work on the '50 Hudson with sanding, some Bondo and then black primer. The masking had also started by the time we arrived at Spade Brothers paint shop in Huntington Beach, California.

## BASE PAINT...

In most cases it is a good idea to do what the Spade Bros did and first paint, in this case, the roof with a base red that is close in color to the Roth Flake. With the car in the spray booth, the girls helped to mask the car, and then sanded the roof one last time with fine sandpaper. Shaun Spade then filled the spray gun with the red base paint and sprayed the roof with a couple of layers.

While that was drying, the Roth Flake was mixed with clear. The flakes are so big that a special large nozzle had to be used with 35 PSI air-pressure and the clear had to be used without thinner, as thick as it comes. All this to make the flakes come out of the gun.

To keep the flakes from going to the bottom of the can, a few nuts and bolts were dropped in the can with the paint. The painter had to shake the gun while spraying, to keep the flakes rotating in the gun.

It was an exciting moment when Shaun started spraying the Roth Flake on the roof, and he laid down a few heavy coats. It is all up to the painter to keep an eye on how dense he wants the flakes, and Shaun did go over the roof one more time with another layer. From there on it is all about clear.

Dennis "Lil Daddy" Roth and the Spade Brothers Metalflake, for that super glitter.



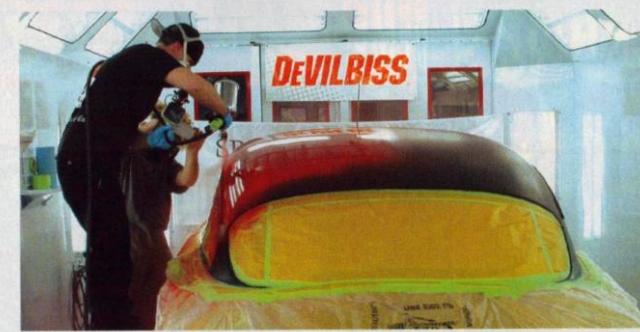
\* The Spade Brothers cleaned up the Hudson, smoothed out the imperfections and gave it a few coats of black primer.



\* With just the top to paint, the rest of the car was masked off using full size 3M plastic sheets that can be cut and taped up to cover everything.



\* The girls helped out with masking and the fine sanding to get the roof ready for paint.



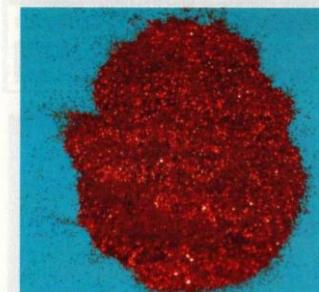
\* To prepare for the Roth Flake a base color, in this case Speed Red, was sprayed on to cover the roof as a first coat.



\* It took a few coats of the red base color to have the top covered.



\* Ryan is showing off the JGA spray-gun with the big 2.2 nozzle in it, specially for the flake.



\* The Roth Flake was used in two different reds and mixed for some extra effect and less than a half pound was used for the project.



\* The flake was mixed with the clear without any thinner to help the Flake to come out of the gun a little easier. If the clear is mixed with thinner, the Flake will stay in the gun.



\* Don't mix in too much flake in the clear to begin with, more layers to cover the top is the trick.



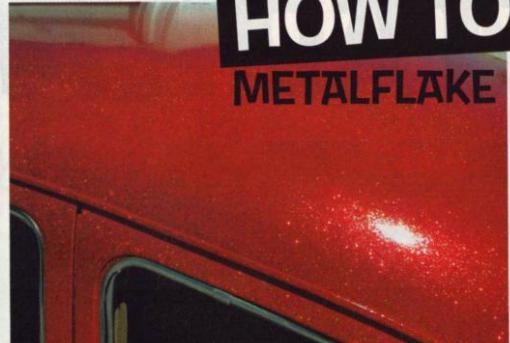
\* The flake is sprayed on layer by layer and the gun had to be filled up a couple of times before the Spade Brothers were happy with the amount of flake that covered the top.



\* The old Hudson has a sunshade over the windshield, and the team decided to paint that, too, in the bright red Roth Flake.



\* The final result was stunning when the car was rolled out in the sunshine. The Spade Bros with Dennis "Lil Daddy" Roth in the middle, were all happy with the paintjob.



\* There are different sizes of flake and many more colors and combinations than in the 1960s.

The flakes are covered with plenty of clear, with a normal mix and spray gun. A few heavy coats were sprayed with clear and then it was left alone to dry. Next step was to do the color sanding, which is sanding it all smooth, but at the same time being very careful not to sand through to the flake. If any pinstriping scallops or other paint layouts are going to be added, then is the time to do that.

The last step was to add a few more layers of clear, with more color sanding



between the coats if it is needed to get the desired finish. The team later unmasked the car and made sure they were careful pulling the tape away from the edges, not lifting the paint in the process. We then rolled the car out in the sunshine to check out the result, and the sparkle is just amazing. Flake it, you will not regret it. ☺

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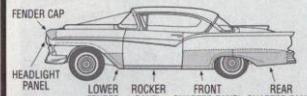


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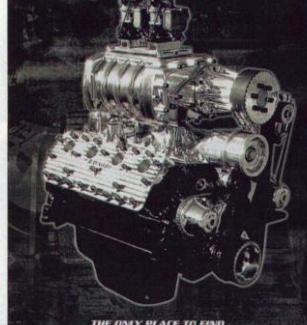


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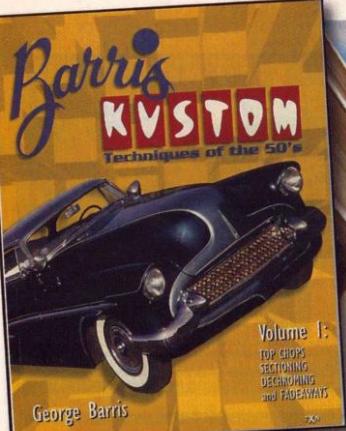
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# COOP DE THRILL

By Dawn Rosa-Cole



## A Chicken Farm Find

Naturally, my first memory of a chicken farm involved an automobile; several autos as a matter of fact. But one stands out more than the rest. She was an old right side drive mail truck that somehow made its final resting place on my aunt's farm in Illinois. I may have been all of ten years old, but I had total access to a beautiful single shot .22 rifle - you know, the ones that can hit a dime from a block away. We clearly weren't as paranoid a society back in those days and for good reason, because we never shot



our eye out, shot each other or even a chicken. After a long summer of target practice, the ol' mail hauler had been transformed into a discombobulated resting place for the chickens less inclined to hang in an ordinary coop. You can get a visual.

Looking back I wonder what we were thinking, especially when I learned that this 1940 coupe had also found its way onto a chicken farm in Yucaipa, California, for several years before owner David Stinson reclaimed it. It's a good thing the folks living in this farm weren't as deviant as we were, but she was spared the bullets and bird droppings and restored/reformed to the way she sits today: all black with red pins, a perfect interior and chrome in all the right places. Adding to its perfection, I dressed it up even more with lovely Alana Lalure who traveled from San Luis Obispo to take over my focus and the attention of everyone walking by – even the local cops who complimented Alana with "nice boots."

### DISCOVERY PHASE

David says he bought the big black beauty in 2000. The car hadn't been titled since 1964 and sat rust free, all ready for a makeover. David was anxious to get it on the road so he started a few minor restorations. He began by placing the car in the hands of Jeff at LJ Engineering for the engine and tranny work. They put in a LaSalle transmission and then just started experimenting with the rest. Admitting to his not knowing much about flatheads, banjo rear ends or split wishbone front end suspension, it was time to do more homework.

David discovered that some chop and lead work had been done. He knew there must have been some serious builders working on the car as the work was done to perfection.

David says, "I found out the frame had been Z'd at one time – built to be in the weeds as a tail dragger – the cut marks and the fender weld on the frame were still there, which indicated that the car had been cut down at one time but it had been put back to the original set up when I got it."



# COOP DE THRILL



David started to do some more in depth research on chops and stumbled onto the car pictured in one of George Barris' how to books on chops, sections and fadeaways. Hopeful, David bought the book to compare the cuts.

David claims, "It checked out. It was unbelievable."

He then took this info to George himself. At first George thought it was a long lost Hocker car. After closer inspection himself, it was determined that it was the car pictured on page 22 and 23 in his book, *Barris Kustom Techniques of the 50's, Volume 1: Top Chops, Sectioning, Dchroming, and Fadeaways*. So David had him authenticate it and that was that. David says he couldn't pin him down to get his signature on the car but there's still time.

## GETTING SERIOUS

Now that the cat was out of the bag and he realized what a *purrfect* gem he had, David decided it was time to get really serious about the restoration. Without much time for the mechanics himself, he decided to trust in the pros for the total makeover.

"I first took it to Randy Haught of Imperial Hot Rods to get some expert advice on where to go next." David couldn't say enough about Randy. "From start to finish, the character just comes out in Randy's work. Not only is he a perfectionist, he has such an eye for what works

and he is willing to try unique styles and unique applications."

David had complete trust and confidence in Randy and left him to do his magic.

Next, David took it over to a shop in Riverside to start the exterior restorations and glass. The guy claimed he could put it all together but it got pushed to the side and the work never got done – promises were made that never got kept and the completion dates were never met.

The guy ended up losing his business location and David says, "I lost my car. He claimed he was opening a new shop and he had taken everything to this new location that was being sectioned for businesses. He took my car and shoved it into a basement of an orange warehouse."

Weeks later, David visited the warehouse to find his car buried under a child circus. In pieces with toys and balls, crown figures - all this junk was piled atop the car; it was buried deep. Since it was still in primer, the car was not damaged. David says he had to go to the guy's house to retrieve his trunk and the rest of the parts. They were in boxes scattered about as well. What a horror story.

## RECOVERY

David called in a wrecker to recover the car. The wrecking company owner, Tippy, came out to save the day and get David's car back out of the orange circus. Tippy later saw the car in line



## STATISTICS

OWNER	DRIVETRAIN	
	Transmission	LaSalle
David B. Stinson Redlands, CA	Rear End	Stock banjo
BUILDER CAR	Imperial Hot Rods 1940 Ford	SUSPENSION
Custom Fab	Front	4" MorDrop axle
Paint	Rear	Reversed eye Posies
Graphics	Chopped, shaved, frenched, lowered	MISCELLANEOUS
ENGINE	Acrylic enamel, Black pearl w/red metalflake	Brakes Lincoln
Type	Updog Designs	Wheels Radir 15"
Carburetion	Edog Designs	Tires F: 6.00-15 WWW
Exhaust	Ford flathead	R: 7.60-15 WWW
Ignition	Eddie Meyer w/Ford 94s	Upholstery Kiwi Kustom, Riverside
	Smithy dual mufflers	Dash Stock
	Stock	Gauge Built Narrowed DeSoto bumpers
		Taillight Frenched '39 Ford
		Seats Glide Engineering
		Steering Limeworks
		Windows Custom wind wings

going to the Grand National Roadster show in Pomona and he remembered the car.

The car had to be put back together so it would run and drive again which put David back to square one and back to Randy at Imperial where it got wired for 12-volts and all the power options installed. Randy also sectioned the front and rear DeSoto bumpers for a perfect fit. David referred to Randy as his "main advisor" and says he was the heart and soul behind the final plans for the car.

For the interior, David called on Craig Hopkins from Kiwi Kustoms in Riverside. He did the interior tuck and roll.

David tells me, "I had a really nice fire extinguisher that I wanted to put in the car but Craig wouldn't put it in because it looked too billet."

Craig's work is certainly eye catching; clad in black and white, the interior turned out classic with a modern twist - cozy with an unmistakable sophistication.

For the exterior paint and pinstripes, the car went off to Edog of Edog Designs. David had good things to say about Edog, too.

"Edog is pure art. I told him how I wanted it and let him have free reign from there and that's how it sits today."

Edog went off on this project. The exterior and underhood bear his signature of perfection and artistic craftsmanship while the shimmer of the subtle red 'flake and the depth of the black finish off this car and catch the eye of everyone that comes about.

Randy at Imperial did the interior pins. The tiki face on the dash lends a hip flare and stylish touch for the viewing pleasure of the cruisin' occupants.

Under the hood, the flathead still maintained its vintage charm but was really a sight to see. I first noticed the Eddie Meyer air cleaner sitting atop, looking rather astute and as my eyes wandered about I had to call Alana in to poke her head around and distract me back into the real world, creating the perfect photo op. I could have stared for an hour but work resumed. The motor really stands out; original and clean.

David says he was very pleased to have worked with everybody - even the people that couldn't keep their promises. David took it all as an experience he'll never forget as he learned something from everyone. As it sits today, I guess you could call this car a fusion piece of sorts; passing through the hands of some very talented builders and fabricators in So Cal - all leaving their mark to make up one great revitalized piece of Americana.

David would like to thanks all the builders and fabricators and also Roy Magee and Gary Richardson.

Magee and Gary Richardson.

DeLuxe STATISTICS

Transmission LaSalle

Rear End Stock banjo

Front 4" MorDrop axle

Rear Reversed eye Posies

Brakes Lincoln

Wheels Radir 15"

Tires F: 6.00-15 WWW

R: 7.60-15 WWW

Upholstery Kiwi Kustom, Riverside

Dash Stock

Gauge Built Narrowed DeSoto bumpers

Taillight Frenched '39 Ford

Seats Glide Engineering

Steering Limeworks

Windows Custom wind wings

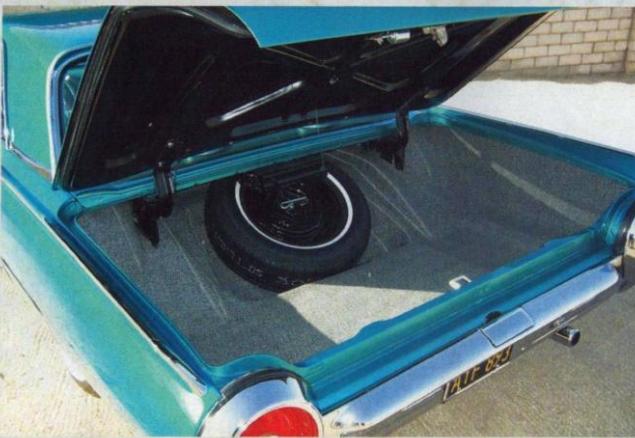
DeLuxe STATISTICS

# Rare Bird

By Anna Marco  
Photos by Anna Marco & Buddy June



Though he wasn't the first I'm sure, we have the high-profile Mr. Larry Watson to thank for the new kustom to be seen on the streets and in magazines. For was it not Larry who ordered, and took early delivery, of the first '58 T-bird to be seen in SoCal long before the big ball came down in Times Square to ring in 1958? Yes, right out of the box new cars were sectioned, sculptured, and beautifully upholstered from the factory. All they really needed was a little TLC in the form of kustom cultural enhancements such as lowering (Larry and his Bellflower compadres' kempis were really low and had no hydraulics to change their stance, either), "accent" paint (anything from a bit of pinstriping to a full on panel or flame hobscale too), perhaps some "kickstand" exhausts (lakes pipes), and maybe even a set of bellflower tips as long as the supply of '36 Ford torque tubes held out. —Jerry Weesner



Gary Niemie hails from Hollywood, California, and fell into the hot rod scene at an early age. From the very beginning, he was a bona fide Ford fanatic but he'd had few affairs with Mercs and Buicks along the way. He was so dedicated to the art of customizing that as a 15-year old he designed and manufactured Plexiglas knobs in shop class for custom cars. Made to look like glass, those colorful, cool "Niemie Knobs," were ultimately featured in a 4-page "how to" spread for *Custom Rodder* and were knocked off by just about everyone.

By age 18, Gary was the proud owner of a new nosed, decked, and lowered '53 Ford Victoria with frenched headlights. Later, 1954 Packard taillights were put in at Barris' Shop in Lynwood and a '54 Pontiac grille was installed. It was pinstriped by Von Dutch. The only photos of that car burned up in the old Barris shop fire. A year later, he sold that Ford and bought a new '55 Buick Century hardtop which also received the *de rigueur* nosed, decked, and lowering combo; then it was scooted over to Larry Watson's house to get pinstriped while parked in the driveway.

In 1956, Gary bought a new Buick Century hardtop, had that one customized and then went over to Larry Watson's new shop in North Long Beach where scallops and pin striping were done. Larry and Gary would remain lifelong friends with Larry collaborating on and continuing to paint many trophy winning Niemie cars. Surprisingly, one day Gary left the hot rod scene to explore the world of drag boat racing but that only lasted a few years.

His love for custom automobiles was too strong and soon thereafter he was back in the market for vintage steel. Thank God.

In 2000, Gary found Watson's original '58 Thunderbird in a body shop in Huntington Beach stating, "It was in a big pile of parts." He totally restored it back to the way it was in 1958. Larry Watson put the original custom painted panels back on the car and pinstriped it. This car has appeared in over 30 magazines since then.

The next project would be Niemie's current diver, a turquoise '63 Ford Thunderbird because as Larry states, "Gary wanted a Ford and we needed a car from Southern California, one with big perfect body panels where the pontoon fender drops into the door... for painting panels on." Of course.

The first 'Bird found in the Ford hunt was a restored piece of black junk down by LAX that some guy wanted \$15,000 for... "that was a no-deal-brainer." Five months later, after searching all over the state of California, they found their worthy T-Bird in Hesperia, just a hop, skip and jump away from Gary's house.

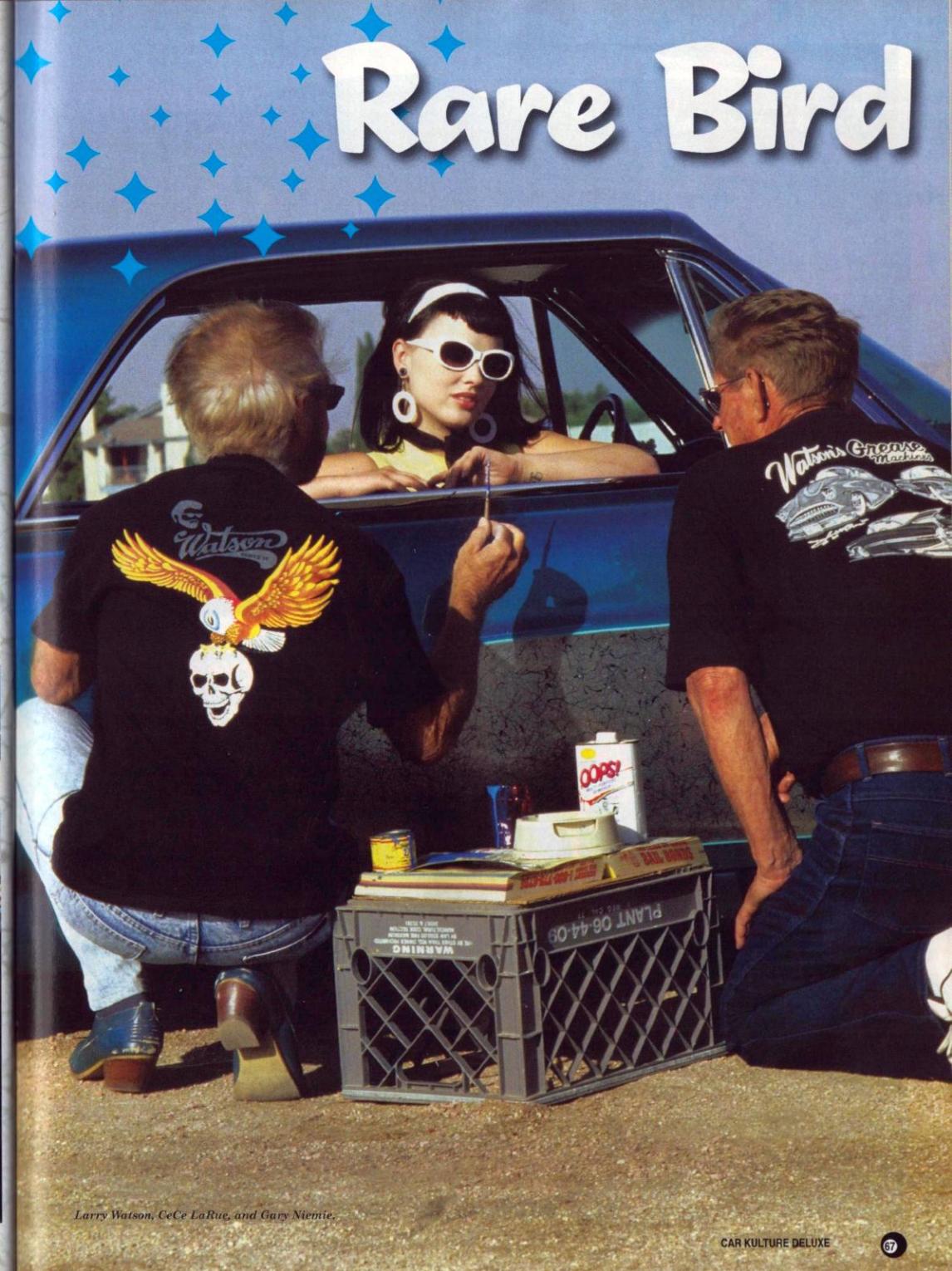
Very quickly that car was prepped for bodywork and paint, then nosed and decked by master leadsmith Bill Hines. Afterwards, it went straight into the paint shop for a 3-stage candy turquoise base by Dan Hull at Corona Custom. Afterwards, Gary pre-sanded, masked and papered the car for a world famous Watson-designed "Spiderflake Veiling" paint job to compliment the base color.

"Spiderflake" is a term coined by Ed "Big Daddy" Roth to describe Larry's innovative technique of combining both veiling swirls and flake. Veiling is not easy to do and must be completed in one continuous session or the paint is ruined. A master of blending, color work and design, "paint the Larry Watson way," took one month to finish. It graces the entire length of the car, boasts 30 coats of lacquer and complements the factory interior. Special materials and techniques were carefully constructed in its application including "a long road trip down to Larry's secret guy for special metalflake (six coats worth)" and using "perfect 40-year old clear rubberized nitrocellulose (taken out of hiding from Larry's private reserve)" which Larry says "was the consistency of honey and worried me but it went on smooth and even, much to my surprise. I also used my original veiling gun on this job, which is over 40 years old and now hangs in my museum."

Completely hand-painted, this labor intensive turquoise T-Bird was left to dry for two days between sessions, color sanded with 320 grit paper, shot with 12 coats of clear, color sanded again with 600 grit paper, shot with 12 more coats of clear, left to dry some more, hand rubbed for a glossy finish and then striped by master Watson himself.

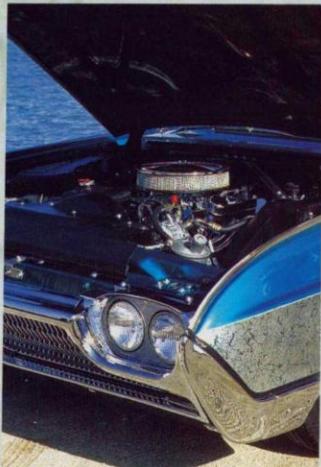


# Rare Bird



Larry Watson, CeCe LaRue, and Gary Niemie.

# Rare Bird



The lovely Ford debuted at the 2006 Grand National Roadster Show in a display coined the "Watson Trio." Three cars, parked next to each other, and painted in complimentary color coordinated hues - Gary's turquoise '63, Roger O'Dell's pink '57 El Dorado "Caddeo" and Michael Finestine's burgundy 1958 T-Bird "Vino Paisano" - impressed the crowd including me. Needless to say, whether on exhibit or

while just cruising local events, this car is a definite showstopper.

"Rare Bird" is a beautiful example of extended custom car history. Take ones like this away from us and it will break our hearts for good. God Bless nitrocellulose lacquer paint.

Special Thanks: Larry Watson and John Saltzman. Model: CeCe LaRue. Wardrobe: Arianna Rodriguez, Dementia Clothing

## D'Luxe STATISTICS

**OWNER** Gary Niemie  
Victorville CA

**CAR** 1963 Ford Thunderbird

### BODY

**Custom Fab** Nosed & decked by Bill Hines  
**Paint** Candy Turquoise & silver metalflake, 3-stage by Dan Hull, Corona Custom  
**Graphics** Larry Watson striping, "Spiderflake" & veiling

### ENGINE

**Type** 390 stock  
**Carburetion** Stock  
**Exhaust** Dual 28" glasspack  
**Ignition** Stock

### DRIVETRAIN

**Transmission** Stock Cruise-O-Matic  
**Rear End** Stock

### SUSPENSION

Stock lowered

### MISCELLANEOUS

<b>Brakes</b>	Stock
<b>Wheels</b>	15"
<b>Upholstery</b>	Original
<b>Dash</b>	Original
<b>Taillight</b>	Stock
<b>Seats</b>	Stock
<b>Steering</b>	Stock
<b>Chrome</b>	Chrome Guy, Whittier CA
<b>Windows</b>	Stock w/circa 1960 Watson window decals
<b>Car Club</b>	Sultans

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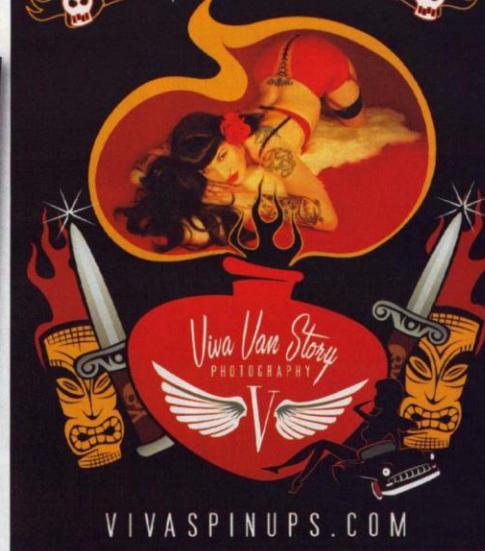
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**CAR and BIKE SHOW - PINUP CONTEST - CIRCLE DIRT TRACK - DOOR PRIZES - TROPHIES - VENDORS - SIDE SHOW - LIVE TIKI CARVING -**

### LIVE PERFORMANCES BY:

**THE BOOZE BOMBS**

(Germany)

**LOS DIFUNTOS**

(East Los, CA)

**MOONLIGHT CRUISERS**

(Los Angeles County, CA)

**13 TO THE GALLOS**

(Phoenix, AZ)

**CREEPSVILLE**

(Phoenix, AZ)

**THE LIMIT CLUB**

(Phoenix, AZ)

**GAMBLERS MARK**

(Featured on L.A. INK)

**PEP TORRES**

(Hollywood, CA.)

**STITCH HOPELESS**

AND THE SEALEGS

(Phoenix, AZ)



**ADDITIONAL BANDS TO BE ANNOUNCED**



**3417 West Broadway Rd. Phoenix, Arizona 85041**

# Lead East - THE 25TH

By Alan Mayes

Yeah, yeah, I know. Lead East is almost 26 years old and I'm just now showing up. Believe me when I say that I'm sorry I missed the first 24... very sorry.

Let me get the semantics out of the way first. Lead East honcho Terry Cook insists that Lead East, held over Labor Day weekend, is not a car show. It's "World's Biggest '50s Party," he says. Okay, I'll go along with it, but the people that Terry invites to his "party" at the Parsippany, New Jersey, Hilton have some really cool cars. And when they park them side-by-side in the hotel parking lot, it looks an awfully lot like a car show to those of us that don't know better.

## Music, awesome music

Where Terry's coming from on the "party" description stems from the fact that there's just a whole lot more going on than looking at each others' cars. Other car shows have DJs playing oldies and/or rockabilly and sometimes some rockabilly bands. Lead East has one world class rockabilly band, the Razorbacks, playing numerous long sets. And Wolfman spinning the wax (CD's actually).

What sets Lead East apart musically is do-wop. This is the East Coast, remember; do-wop land. Really good do-wop including *a capella* do-wop karaoke. It's hard to describe, but to understand this, it's best to forget everything you know about karaoke to this point. Now try to imagine prerecorded do-wop background vocals and extremely talented, completely sober people with professional quality voices singing on stage accompanied by those background voices. How good? There are people who come to Lead East just to experience the music. It's that good.

## Back to the cars

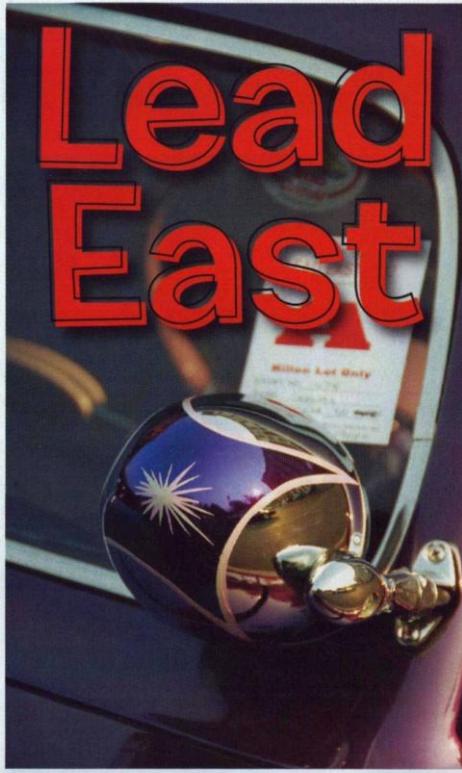
Terry Cook and his assistant, Linda Naprstek, tell me that Lead East has the largest gathering of customs in the country. That also makes it the largest in the world. I whipped out my mental calculator real quick and did some figgerin'. The next largest contingent of custom cars in the U.S. is at a car show which has a total car limit of 800 customs and rods. Lead East had a total of 1400 cars on Saturday alone and way more than half were customs. The claim is true.

Lead East's emphasis is on customs and there are more customs awards than for any other class although there are also stockers, hot rods and street rods present.



# ANNUAL '50S PARTY





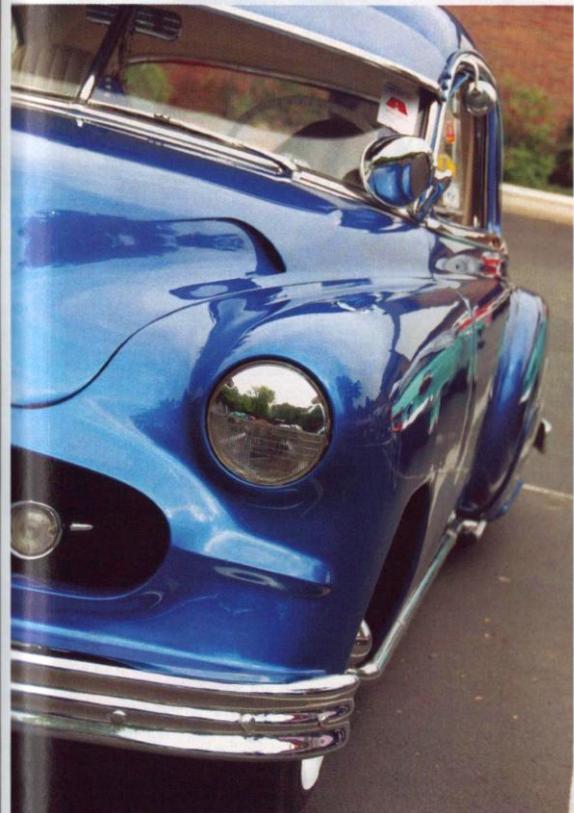
## THE 25<sup>TH</sup> ANNUAL '50S PARTY

When most people think of customs, they naturally think of California because the California-based magazines that covered customs over the years always showed more cars from there than anywhere else. But the East Coast has been a custom car center as long as the West Coast and the tradition continues at Lead East.

### Head east, young man (or woman)

I'll be back at Lead East on Labor Day weekend and my new double top secret early '60s style Bo Huff-built custom will be making its East Coast debut there. The new Kopper Kart Klone will be there as well, and so will Boston Bill Dillman's new car. Hard telling what else will debut there, but there are always some great new customs on hand. You might want to show up, too. And tune up your do-wop pipes while you're getting your car ready for the "party."

Details, hotel information, schedules, and band lineups are all on the Lead East website: [www.leadeast.net](http://www.leadeast.net).



# DeLuxe Gal

Art by Christopher Lynch



Christopher  
Lynch 2007

# DeLuxe Music

Rockabilly, Punk, Swing, and More!!!

Music is a huge part of the hot rod and custom culture. Always has been; always will be, we suppose. We at *Car Kulture DeLuxe* dig good music about as much as anyone.

Music has a lot to do with taste, of course, and we don't like everything we get. We also believe there is too much good music out there to waste our time and precious page space doing negative reviews, so we only do reviews on stuff we like. No offense to the others, but it's what we like and feel good about recommending to our friends.

If your band or one you know has a kickass CD that we should review, send it to us at: *Car Kulture DeLuxe*, PO Box 1928, Tullahoma, TN 37388.

### Rumble Club

*The Gambler's Regret*  
[www.rumbleclub.com](http://www.rumbleclub.com)

Imagine Johnny Cash, but only darker in tone and sometimes in spirit; a lot darker. It's quite afeat to outdo the darkness of someone whose first release was *Cry, Cry Cry*, but it's not an exaggeration. Jack Coray and his deep, richly sorrowful vocals, along with rhythm guitar picker Chewy Clark, upright bassist Alex "Bones" Becket, and drummer Tim Heinrich, have put together a selection of rockabilly/psychobilly tracks that quickly found a nice warm, cozy place in my head and won't be leaving for quite awhile. And that's a good thing.



The first cut, *The Youngers*, is a fast country ballad about two Arkansas backwoods-born brothers who go insane after their parents are killed. This is followed by a brush with the devil, who seems to linger in the shadows of us all. Next up the band turns to romance with a slow-moving ditty about two young lovers who follow their

desires and escape their small town one Saturday night. Each song stays true to the traditional rockabilly themes like fightin', rockin' and lovin'. There's also an exceptional, fast-paced instrumental that showcases the band's talent and mastery of this genre.

Formed in 2004, the Kentucky-based band originally issued this CD as *In Case of Rumble*. The band has become a favorite in the Greater Cincinnati and tri-state area with a loyal nationwide following. This is their second full-length album.

Jack Coray, the lead singer has been at it for awhile, claiming to have started with a violin which he traded for a guitar at the ripe old age of six. In the 1980s his band Burial Benefits played with such West Coast punk stars as Circle Jerks and Bad Brains.

Rumble Club is currently on tour. - Reviewed by Richard Davis

### Reverend Horton Heat

*Revival*  
Yep Rock Records  
[www.reverendhortonheat.com](http://www.reverendhortonheat.com)

*Revival*, Reverend Horton Heat's eighth release, is a collection of diverse styles and themes that quickly reached number one on my iPod. The Rev's original style, rib-sticking, unpretentious vocals and solid lyrics that cover the laments and laughs of everyday life has culminated in a collection of songs that I wanted to listen to over and over again. This is clearly a band that defines their genre, taking it to new and welcome territories. It's no wonder their popularity has jumped the underground fan base fence and into bigger greener pastures: TV, movies and more. Not bad for three guys from Dallas.

The CD includes straight country, rockabilly, psychobilly and what I like to call "Hortonbilly." Themes range from a sweet, gentle song to the Rev's late mother called *Someone in Heaven*, to a fast guitar slapping psychobilly-speed number called *Callin' in Twisted*, which is about taking a sick day from work after too much partying.

The three-piece country/rockabilly/psychobilly band, headed by singer/songwriter Horton Heat formed in 1985 and soon became an underground sensation. The owner of a club where they were playing one night suggested that Heat add the moniker Reverend (since his music was "gospel") and the name just stuck. Ironically, the same club owner later quit the business and became an actual preacher. He came to later shows and suggested Horton drop "Reverend" from his name. But it was too late. Thanks to their high energy shows, great music and raw talent, the Rev has become an underground phenomenon with a strong cult following.



You may have already heard their music and not even know it. Their songs have beefed up TV commercials, movies, TV shows, cartoons and even video games. *Psychobilly Freak Out*, an insanely fast song is one played by millions of gamers as one of those featured in Playstation's TV game, *Guitar Hero II*. Heath even has a signature guitar from the Gretsch guitar company.

Reverend Horton Heat is currently on a nationwide tour across the US. - Reviewed by Richard Davis.

# Kustoms of America Northern Rod & Custom Nationals

By Frank "Stein" Wharton

Editorial Director: Stephen E. K. Smith

Most folks are aware of the rich history of the Kustoms of America (KOA) club which traces its roots back to the Kustoms of Los Angeles founded by George Barris, but few people know that they are under new ownership with a vision of retracing their glory days.

In October, 2006, Jim and Joan Hibbs transferred ownership of the KOA to Jeff and Pam Wortman. The Wortmans decided to host some new shows and return to the idea of the 1960s show circuit by the awarding of prizes and money to its participants.

The first show of '07 was their inaugural Northern Rod and Custom Nationals held at the massive Allen County Fairgrounds in Lima, Ohio. Memorial Day weekend was chosen to ensure that everyone had plenty of time to travel and enjoy themselves. With only a couple of months to advertise the show, Jeff Wortman was worried that the show wouldn't take off, but several hundred cars were in attendance, very respectable for a first show with short notice. It just meant better odds of winning those prizes for the participants. You see, KOA gives out a cash award of \$500 to the Best of Show and then offers between \$10 and \$15 thousand in door prizes. Yep, door prizes. And I don't mean a plastic bag with Armor All samples in it, either. Some lucky attendee strolled out of Lima with a complete GM crate motor valued at over \$5000.

Cars were present from 23 states and Canada. As a matter of fact, we were complaining about the holiday gas price surge when our friends from the Canada-based Deacons car club burst into laughter. Apparently, they were paying almost two bucks more a gallon than we were. I noticed that one of them, Bryan McKell, had driven his Hemi-powered '56 Chrysler. Rest assured he didn't get 30 miles per gallon.

I sat down with Jeff Wortman briefly and here were a few key points that he wanted to get out to the public.

"We are working hard to make changes to make this the best club out there. We are giving away ten to fifteen thousand dollars in door prizes at all our events. We have three special awards called the Kustom of the Year, Young Kustomizer of the Year



Ed Nethercup's '35 Ford truck.



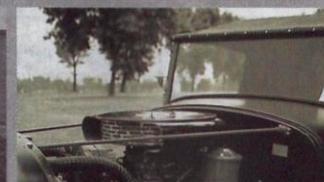
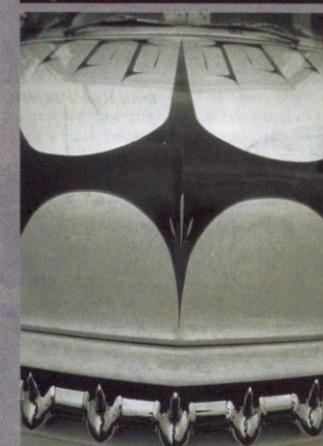
Ron Sherer's '47 Pontiac.



Larry Zimmer's '53 Buick.



Rick Koher's '50 Merc.



Al Bailey's '57 T-Bird.



## Kustoms of America Northern Rod & Custom Nationals

(thirty years and younger), and also Ol' Skool Rat Rod of the year. We pick one car or truck for each of the awards from all three of our events, and at our last show in Hickory, North Carolina, all the cars have to be there to compete. We then pick one from each of the special awards to represent the Kustoms of America next year. Their car or truck will be on all the event shirts, awards and dash plaques. Hopefully this will bring out fresh built cars to compete for these awards and next year we hope to pay out some cash to these people.

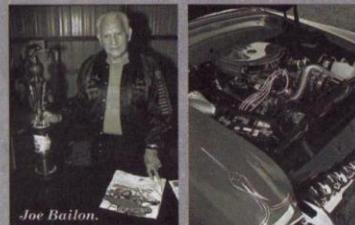
"It is hard to change and improve things that have been going on for ten years or better in a matter of a few months time, but we are trying hard to make it better for all the people that attend our events and we are already looking forward to next year."

Another staple of KOA shows is an opportunity to meet some legends of customizing. This year we were blessed with an opportunity to meet the creator of candy apple paint, Joe Bailon. Joe was gracious enough to give me a few minutes of his busy day for an interview. Joe's paint work has been well photographed and documented over the years. Here are some things that may interest you.

"I used to do my candy apple red paint jobs for \$250. I also sold the materials in kit form for \$39.95. I'm getting ready to do a car for a customer and the paint alone from House of Kolor is running \$2300. Things have changed!"

Joe also claims to be the first guy to spread plastic filler. He told me that two gentlemen from Taylor & Art Plastics out of Oakland, California, came to his shop in 1951. They were in the process of creating a spreadable plastic filler and asked Joe if he would test their product. Joe says that the hardener on the first batch made the filler like cement and wouldn't spread. It was the same color as the filler and there was no way of telling how much was enough hardener until too late. Joe suggested to them that they make the hardener in a different color so you could tell how much you used during mixing. The rest is history, as they say. Joe was never reimbursed for his trials, but he sure did a favor for a lot of body shops all over the world.

Kustoms of America plans to produce three shows a year: West Coast, Northern and Southern, geographically speaking. A relaxed atmosphere and smiling faces were everywhere at the Northern Rod and Custom Nationals. With the new vision for the club, our bet is that KOA is going to be better than ever.



*Joe Bailon.*



*Steve Pleske '50 Ford.*

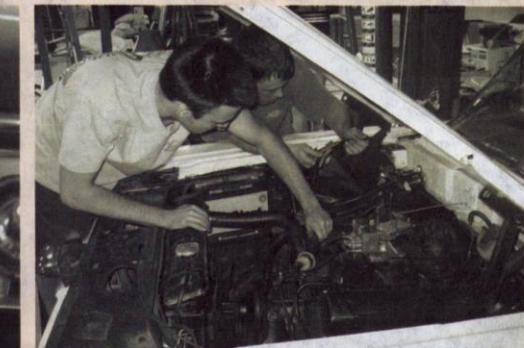


*Ernie Hasz's '53 Merc.*



## Vintage Air for a Kool Fifties Ride

By Alan Mays



\*ABOVE: Guys at SRM getting the old heat unit out.

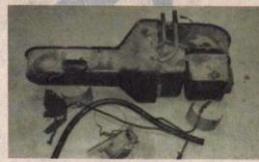
**T**ough most cars in the 1950s and even 1960s didn't usually have air conditioning, the owners of ones without it wanted it and the further south they lived, the stronger that longing. I'm no different. When I lived in Indiana, air conditioning wasn't as much of a consideration on my old cars. Now that I live in the "greenest state in the land of the free" (Tennessee, home of Davy Crockett), I'm more concerned with staying cool in the summer than warm in the winter. Tennessee summers can be hot and steamy, my friends. I like me some air conditioning.

One of the premier manufacturers of air conditioning systems for vintage automobiles is Vintage Air. They make several different model specific units for a few cars, like Tri-5 Chevys, but most car owners will use one of their universal systems.

Early in the planning stages of the Koolhouse '59 Edsel, A/C was on the agenda. The fact that the car's heater and defroster didn't work made the choice even easier. When it came time to pitch the old non-functioning unit, we opted for Vintage Air's universal Gen II combination heat/air/defrost. The Edsel is a pretty big car, and the big Gen II had the capacity to keep it cool even with many square feet of glass exposure.

**Resources:**  
Vintage Air  
[www.vintageair.com](http://www.vintageair.com)  
800-862-6658

Street Rods by Michael  
[www.srbymichael.com](http://www.srbymichael.com)  
931-680-0010



\*ABOVE: Original non-functioning heater/defroster...

# Vintage Air for a Kool Fifties Ride



...cleared from underhood...



...and underdash.



The new Gen II Vintage Air in 3 boxes...



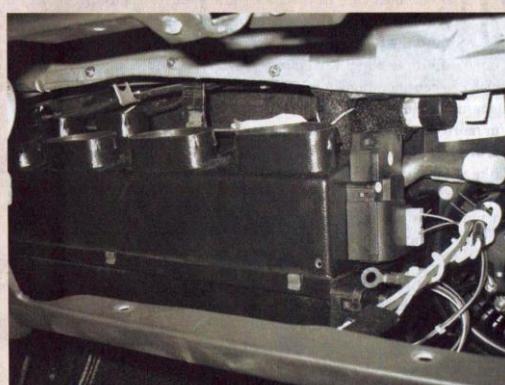
These brackets & hardware were included.



...and spread out on the table.



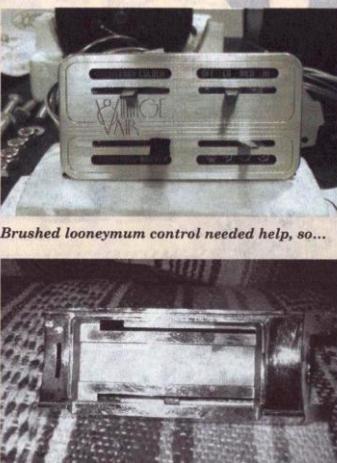
This bracket was fabricated to help support the underdash unit...



...which is a big ol' hunk and needs to be well supported.



Gaping hole left in firewall required a sheet metal plug to be fabbed.



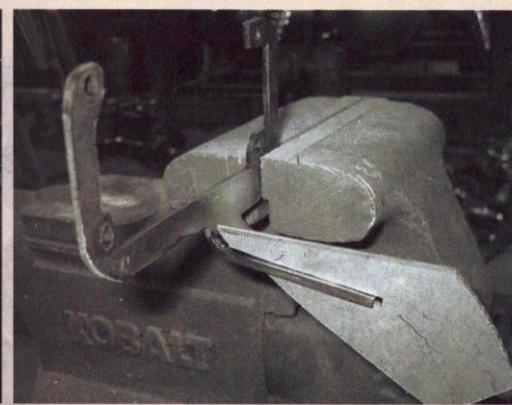
Brushed looneymum control needed help, so...



...the stock control...



...was hogged out...



... and a new bracket fabbed...



... to mate the two together.

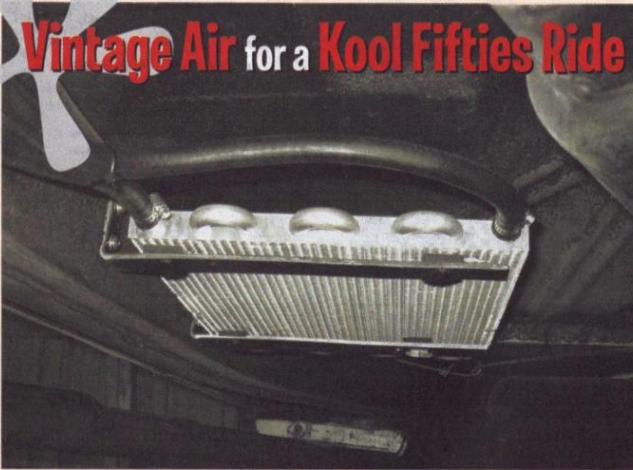


Nice marriage of the two.



Condenser placed behind radiator.

## Vintage Air for a Kool Fifties Ride



Displaced tranny cooler went underneath, inside frame rail.



All pulleys have to be exactly in line, units mounted solidly.



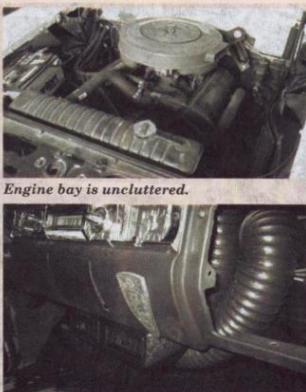
All fittings were sealed & checked.



Compressor fittings routed safely.



Fittings to interior routed neatly & securely.



Engine bay is uncluttered.



Underdash fittings are snugged & tested.



Installation is neat & looks like it belongs. ☺



There's still a little bit of glove box left!



Installation is neat & looks like it belongs. ☺

# THE 8TH ANNUAL CHEATERAMA

By Shaun Nadolny - Lucky Lily Studios

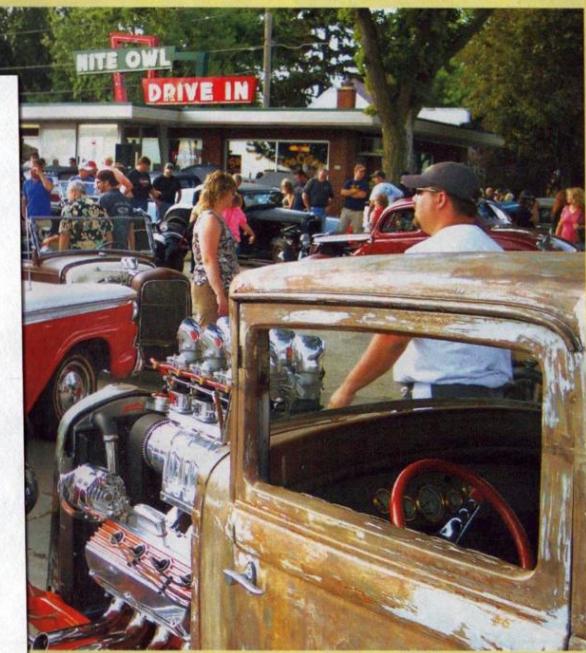
The flyers posted at the Milwaukee NSRA show the day prior read, "The Cheaters Car Club – embarrassing the scene since 1996" and made claims you could meet Stu and Mary Dupasheski! Whoever the hell that is. But those guys from the Cheaters sure know how to sell a show because come Saturday, over 200 hot rods and kustoms paid to park in the legendary Nite Owl (801 E. Layton Ave. Milwaukee, WI) parking lot for one afternoon of kool cars, custom mills, punk music and wild women.

The 8<sup>th</sup> Annual Cheaterama proved to be a traditional hot rodders dream come true. Some of the highlights of the show

included Cheater Corey's root beer colored T and Jerry's green supercharged '32 flathead sedan, which won "Best Hot Rod." This year's trophies were out of this world; Cheater Rome really went the extra mile.

Car clubs from all over the Midwest showed up to show off their new crates; The No Club and The Losers were just a couple present. Of course, Bob Bleed of Aceholes Inc. and his gang came to support the fellows. T.J. grabbed the award for "Best Hard Tail." The day went off without a hitch.

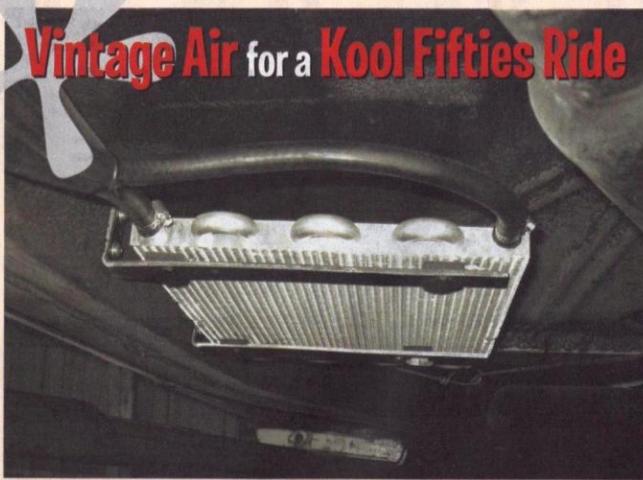
So, make your reservation now and plan to come to Milwaukee in '08 for one of the coolest hot rod and kustom shows between the coasts. Cheaterama 9 is sure to be even bigger and louder than ever. ☺



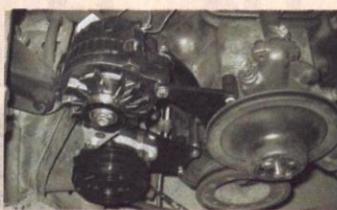
CHEATERS CAR CLUB  
PASSING THE TIME SINCE 1996.

CAR KULTURE DELUXE

## Vintage Air for a Kool Fifties Ride



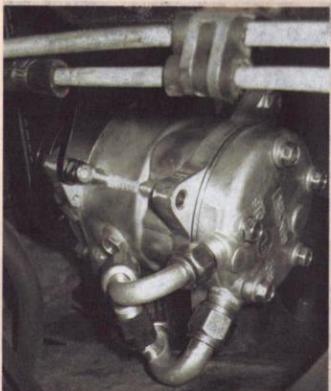
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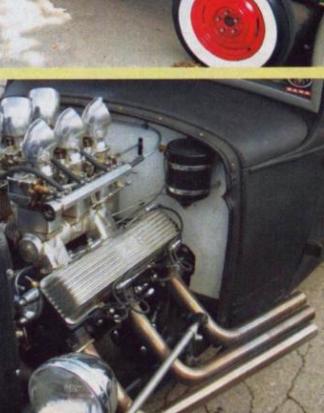
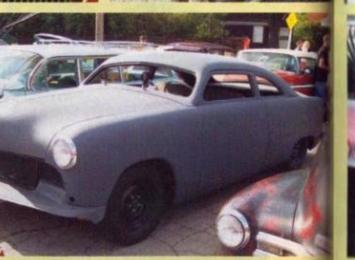
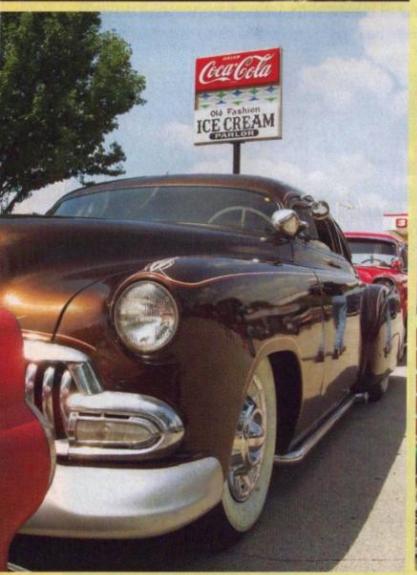
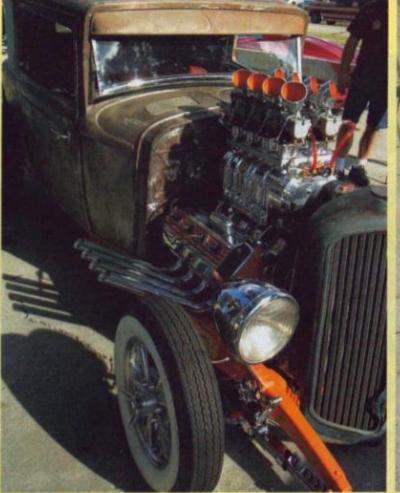
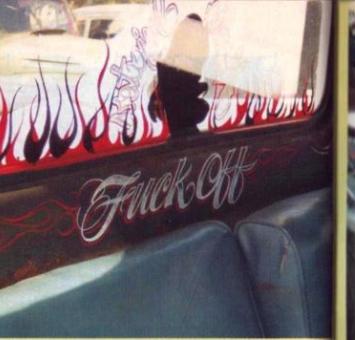
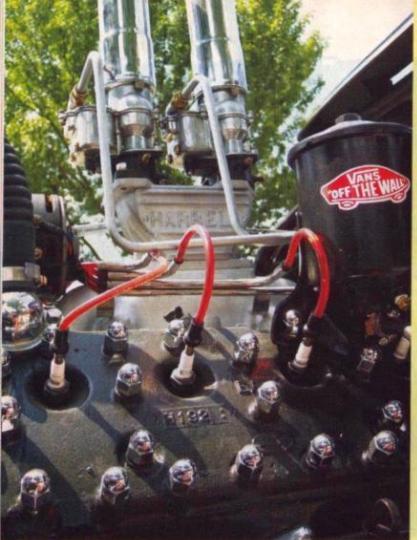
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**THE CHEATERS CAR CLUB  
EMBARRASSING THE  
SCENE SINCE 1996**



# THE 8TH ANNUAL CHEATERAMA



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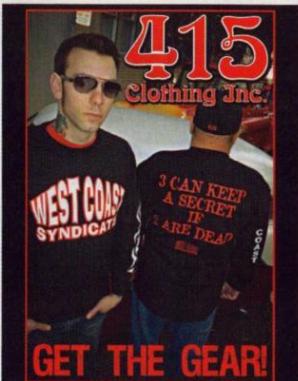
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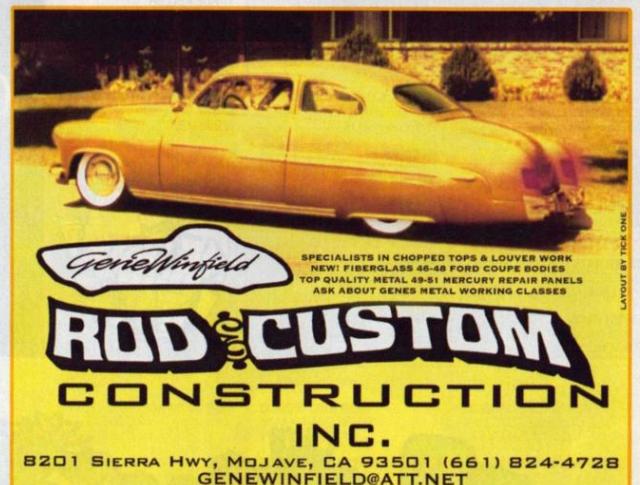
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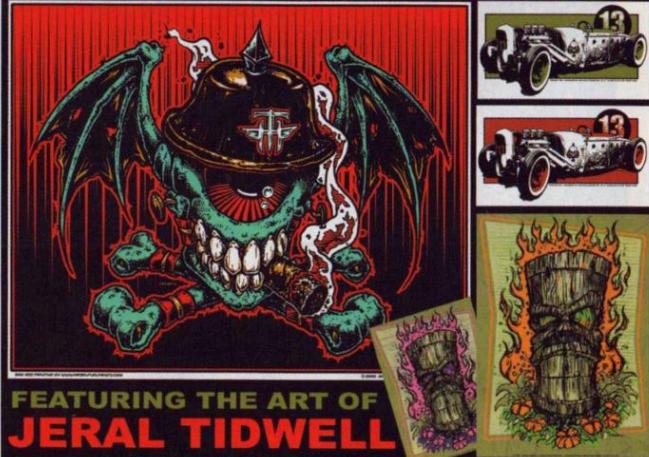
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Favorite Bands: Neil Young, Susie Sah,  
Madeleine Peyroux, Greg Brown, Pink Floyd,  
Jack Johnson, Fleetwood Mac, Tom Petty,  
The Jayhawks...anything goes

Favorite Films: Secretary, E.T. The Extra  
Terrestrial, Forest Gump, Eternal Sunshine  
of the Spotless Mind, Velvet Goldmine,  
Bound, Coneheads

Favorite TV Shows: Anything on the  
Food Network

Vices: Ice cream, kisses, sleep

Makes Me Happy: Good food, laughter,  
bonfires, the harmonica, picnics, crushes

Makes Me Sad: Cruelty and dishonesty

5 Things I Can't Live Without:

Sunshine, water, food, love, touch

Fantasy: I'm living and expanding on mine  
every day.

What Drink to Buy Me at a Bar:  
Bloody Mary made with Tequila, lots of olives  
and horseradish.

Favorite Places to Visit: Thailand  
and Japan

Favorite Animal: Cougar

Favorite Flower: Lilac

Favorite Rod: I just saw a photo of a  
1925 Dodge Underlung... looks like a blast!



# Rumbling with the Road Rockets

By Alan Mayes

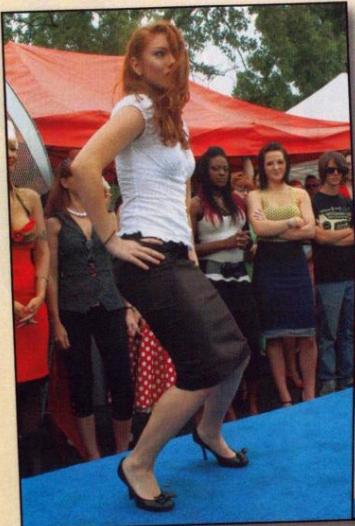
The Road Rocket Rumble in Indianapolis has been one of my favorite shows since I attended my first one in 2003. It has always had a lot going for it: great cars, superb rockabilly music (both live and via DJ), fine females struttin' their stuff around the grounds as well as during the pinup contest, cool handmade trophies, various kulture vendors vending kultural vendables, and a laid back atmosphere that has each and every participant smiling all weekend.



The last couple of years the event has gotten even better because the host Indy Road Rockets have moved the Rumble from its previous cramped and dusty location to the more spacious and more accommodating Clarion Waterfront Hotel on Indianapolis' west side. The event truly takes over the hotel and it's a hot rod party weekend. No non-rodding riff-raff milling about.

Real hot rods and kustoms abound in the car show. They come from all over the Midwest and points beyond. One of the reasons that the Road Rockets are able to draw participants from all over is that they





reciprocate with other clubs. This is a club that thinks nothing of hopping in their vintage tin and driving out to Viva Las Vegas or to California and they've done it many times. That has won them friends among other clubs all over the country, so the mixture of cars will always include some from far outside the Indianapolis area.

The Road Rockets always make their own awards and they're highly sought after, not for the fact that the participant has won his class and beaten someone else. It's just that the award is so darned cool. No bowing trophies here.

The bands rock, too. Among the ones at the latest show: the Star Devils and the Reluctant Aquanauts. It doesn't get much better than that but there were others as talented, too.

The vendors like the Road Rocket Rumble, too. Frankie B. of Greaser's Alley came all the way from Pomona, California, and told me he'll be back next year.

The 9th Annual Road Rocket Rumble will be June 19-21, 2008, at the Clarion Waterfront Hotel in Indianapolis. The Road Rockets website ([www.indyroadrockets.com](http://www.indyroadrockets.com)) will have continual updates, band lists, vendor info, and other pertinent facts. Call 317-299-8400 to make your reservations at the host hotel. I've already made mine. ☺



Three generations of pretty 50-50 ticket sellers from the Cooper family.

# Cherry Dollface Supports Our TROOPS



By Lois Lane

With the ever-increasing number of US troops abroad, a gal like Cherry Dollface is just what the doctor ordered to keep up military morale. Late last year a Marine Lieutenant stationed in Iraq wrote to Cherry and told her that her photos had helped inspire his platoon through their hardest days. Being so touched by this Marine's letter, Cherry decided to send a care package to his platoon and so began a correspondence that lasted just up until this year when her boys finally came home.

Throughout the year of care packages she sent to this platoon, Cherry received letters documenting their tour, photos of the boys

with Cherry's gifts, and even the flag that was flying at their base in Iraq. She was so honored by these gifts, that she posted each correspondence on her website. Immediately men from all branches of the military began to write her asking for photos and letters. Even wives and girlfriends of men stationed in faraway lands started sending requests for their men.

Of course, Cherry decided to roll up her sleeves and rise to the challenge, so she started sending letters and packages to each military boy that wrote to her. "I feel that these packages are sort of my patriotic duty and I am honored to help in any small way that

I can," she says. Included in her packages are letters, photos, calendars, magazines (*Car Kulture DeLuxe* and *Ol'Skool Rodz*, of course), candy, Copenhagen, and similar things. Donations to Cherry's care package project and new troops are always welcome. For more information go to [CherryDollface.com](http://CherryDollface.com).

#### Resources:

Photographer: Compass Rose Studios  
Make-up: Compass Rose Beauty  
Wardrobe: BabyGirlBoutique.com



# BROKEN SPOKE INDIAN

## 1946 Indian Chief built for Bonneville



Dave and his girlfriend Jill at Bonneville.



Text & photos by Bo Bertilsson

Dave Iversen has a hot rod shop in El Cajon, California, called Iversen's Originals where he builds hot rods and produces his own hot rod products. I contacted him because I needed window moldings for my '32 5-window. Visiting the shop, it did not take long to realize that c see old bikes as more than a hobby, too. Dave has even built a shelf for the old bikes in the shop. Big flatheads Harleys and Indians are preferred.

Anyone who has visited Speed Weeks at Bonneville knows what a force that has on all motorheads. It is not just to see bikes and cars go down the track; it is much more than that, and many come back later with something to run and try to set a record. Many come year after year to try to break their own record or beat someone else's. Dave and Jill are examples of that.

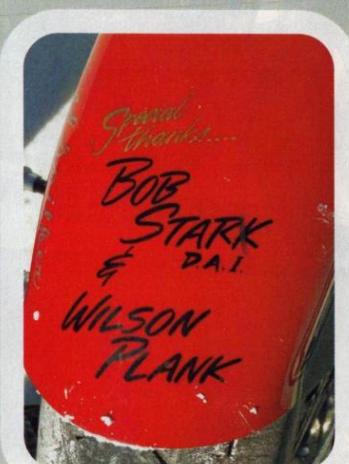
### Bought the bike in '92

Most bikers that have been to Sturgis know the biker bar Broken Spoke, which Dave started and ran for many years. He sold the bar to his good friend Jay Allen, who has made the business even bigger with bars in some other cities with the same name. It was Jay who saw the Indian for sale in a magazine and bought it. The guy that built it originally never finished. Dave and Jill go back to South Dakota every summer, so Jay asked Dave to take care of the bike and finish it.

A few things had to be done on the bike, like change the lower frame tub over the heads. It is a replica frame in chromoly tubing, but Dave soon found it was not possible to get the spark plugs out of the heads unless he changed that part of the frame. Bob Stark and Wilson Plank had

# BROKEN SPOKE INDIAN

## 1946 Indian Chief built for Bonneville



Jay runs AMA

built an 80 cu. in. Chief motor for the bike, so Dave did not have to worry about that. A lot of good pieces were used building the motor too, like Carrillo rods, titanium valves and an S&S flywheel. A big S&S carburetor gives the motor all the gas mix it needs. It was more of the safety and functional details that Dave had to work on to get the bike ready for the first test run.

"Yea, that was a fun day when Dave rolled the bike out on the local road for the first test," says Jill.

But it would take about ten years before the first run on El Mirage and Bonneville. Jay took the bike with him to some events during the years, but never had the time for some real lakes racing. Finally Dave and Jill took the bike to Bonneville, to do the first test runs in August 2004. The record in the A/VG class was eleven years old at 120 mph, which Dave broke after many tries. Dave's fastest run was set at El Mirage with a 128 mph.

"We have that, too," says Dave, laughing.

Right now Dave and Jill have some more bikes nearly finished: a '41 Indian Jr. Scout for her and a Harley Knucklehead for him. ☀

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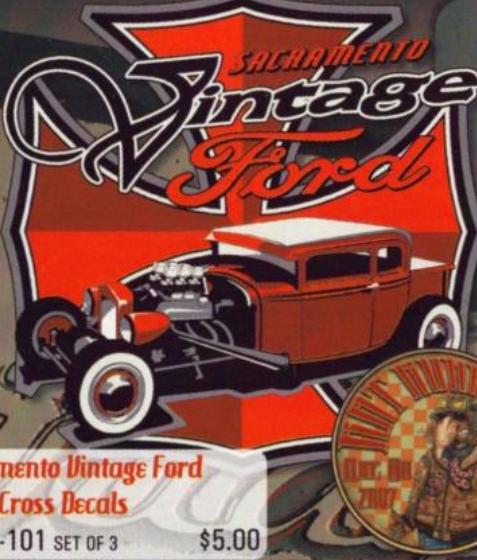
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